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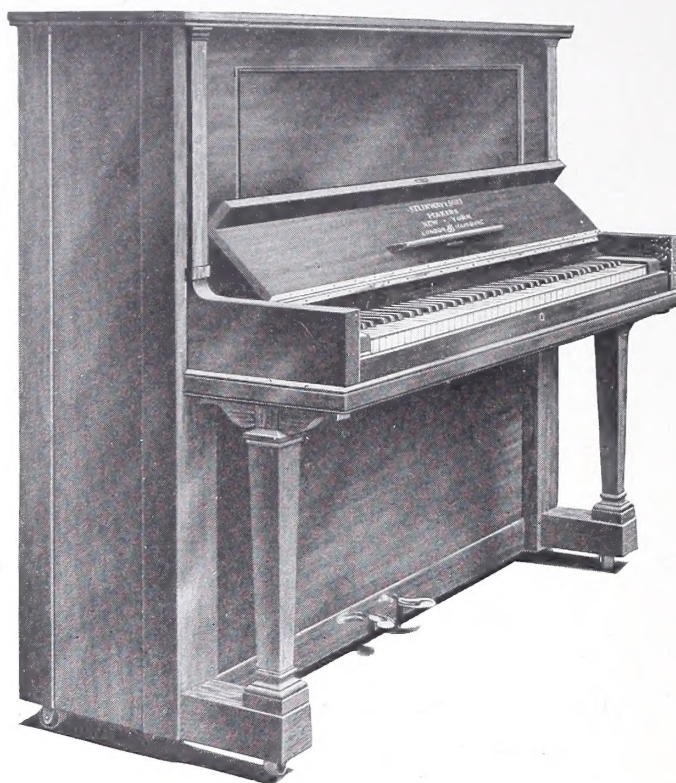
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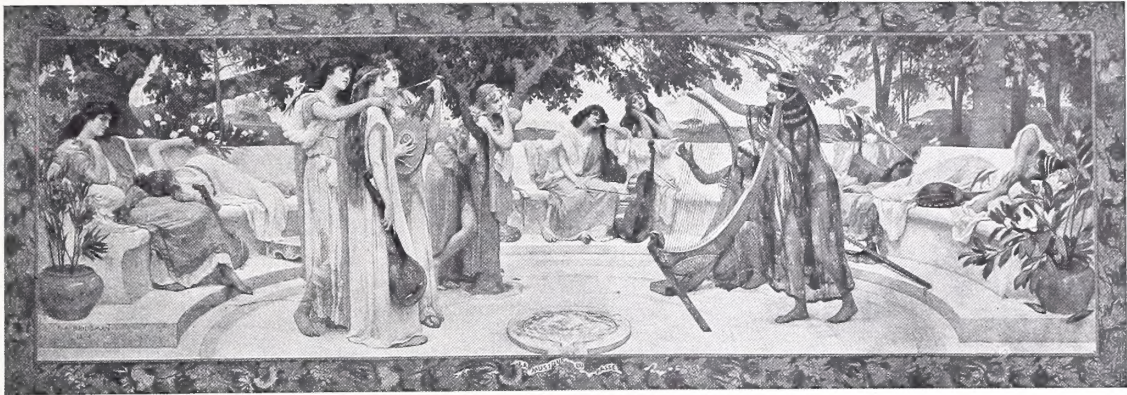
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IN ITS BROADEST ASPECT the governing principle of the Art Institute of The American Woman's League [is twofold: First, to bring the opportunity of an art education literally to the door of every member of the League, and, Second, by careful selection from the great mass of students, create a group of young artists with such practical experience as will give them advantages that otherwise could certainly not be had even after years of struggle and privation.

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"But the task of the Art Institute involves an even greater principle. By its fundamental plan it endeavors to prevent such failures as are seen in Art more frequently than are seen in any other calling, for there is no human endeavor in which young people are so apt to overestimate their natural gifts as they are in Art. The Art Institute of the League, not being dependent upon tuition fees, is in a position to advise frankly those who are not fitted for an artistic career to do something else, for there is no sadder spectacle than the efforts and ambitions of people whom nature intends for another calling.

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NEW YORK CITY'S WORKS OF ART

THE art commission of the city of New York has issued an illustrated catalogue of the works of art belonging to the city. This is in all respects a notable enterprise and the thanks of all New Yorkers are due to the commission for carrying it out. An index is added giving a key to the portraits, oil paintings and sculpture which may be seen. Among an unavoidable amount of indifferent work there are probably more examples worth seeing and worth being attentively regarded in the city than many New Yorkers may realize.



LIVING ROOM FINISHED IN MAHOGANY

The city of New York began its valuable collection of portraits in 1790 by requesting President Washington "to permit Mr. Trumbull to take his portrait to be placed in the City Hall as a monument to the respect which the inhabitants have toward him." In the autumn of 1804—soon after the tragedy at Weehawken—the common council commissioned Colonel Trumbull to paint the portrait of Alexander Hamilton. The selection of this artist was a wise one, as he had previously painted several portraits of Secretary Hamilton from life. He also made use of Cerracchi's white marble bust of Hamilton (now in the Lenox Library). For seventy-five years the common council continued this policy of securing the portraits of distinguished men, not officially connected with the State or city, but who by conspicuous public service had won the admiration of its inhabitants.

The series of governors' portraits was begun in 1791, when Colonel Trumbull was commissioned to take the portrait of Governor Clinton. The collection includes the portrait of each governor of New York, from Gov. George Clinton to Governor Dix.

In 1804 the common council commissioned Colonel Trumbull to paint the portraits of "the chief magistrates of this city since the Revolution." This order included mayors Duane, Varick and Livingston, and the city continued to have portraits of its mayors painted down to Mayor Gunther.

In addition to securing for the city this invaluable collection of portraits the common council showed its lively interest in art by occasionally visiting in a body a public exhibition of paintings. Sometimes they not only visited it themselves but passed a resolution urging the citizens "to avail themselves of an opportunity to improve their taste" by going to see a painting such as *The Court of Death*, by Rembrandt Peale, exhibited at the Academy in 1820.



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THE NATIONAL GALLERY OF ART

THE history and present status of the National Gallery of Art are interestingly set forth in a handsome volume just published as "Bulletin 79" by the National Museum. The book, which is well printed, well bound and charmingly illustrated, is written by Mr. Richard Rathbun, assistant secretary of the Smithsonian Institution, in charge of the National Museum, and is both informing and interesting.

"As far back as sixty-three years ago the congress of the United States directed the formation of a gallery of art for the nation, and even at a somewhat earlier date it gave encouragement to such a project by granting an act of incorporation to a private society whose collections were eventually to be ceded to the United States," says Mr. Rathbun in his introduction, referring, of course, to the National Institute established in Washington, D. C., early in the last century. From this beginning Mr. Rathbun engagingly traces the history of the Na-



Designed by Adolph Weinman

NATIONAL ARTS AND LETTERS MEDAL
AWARDED TO MRS. AUGUSTUS SAINT-GAUDENS

tional Gallery through its many vicissitudes under the guardianship of the Smithsonian Institution to the present time, when with the Harriet Lane Johnston, Evans and Freer collections it assumes very respectable proportions and literally demands attention.

Looking facts squarely in the face, Mr. Rathbun writes in an optimistic manner. Admitting that "the cultivation of art, even in directions promising practical benefits to the people, has never received encouragement from the national Government, except in the privilege of copyright and patent"; that "there has been very little art in the ownership of the Government to which the institution could claim right of possession," and that "the interests of the private benefactors have been directed elsewhere," he hopefully declares that "popular sentiment is now developing a broader national spirit, whose effect has already been manifested to such an extent as practically to insure the assembling at Washington at a time not far distant of a public collection of the fine arts worthy of the country."

In dealing with the question of requisite space for exhibition purposes Mr. Rathbun mentions the project of securing a separate building, but dismisses it as impractical for the present, and describes the provision which is now being made for the housing of the collections in the new museum build-

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beloved Siena, there grew to manhood beside him the greatest painter that Siena had between the noon and sunset of its art. Whether Stefano Sassetta was known to the saint we cannot ascertain, although the probabilities in its favor are overwhelming. But his preaching, if not his familiar conversation, must have done much to form the mind and heart of the painter to a singularly intimate perception of the seraphic spirit and doctrines. At all events, it is he, Stefano Sassetta, who has left us the most adequate rendering of the Franciscan soul that we possess in the entire range of painting."

The Marriage of St. Francis to Poverty

"In the foreground of a spacious plain three maidens stand side by side. White is the robe of the first, grayish brown of the second, rose red of the last. The one in brown is barefooted and the most plainly clad, but it is on her hand that the ardent saint, with an eager bend of his body, bestows his ring. Then swiftly they take flight, and ere they disappear in the high heavens, over the celestially pure horizon of Monte Amiata, they display symbols which reveal them as Poverty, Chastity and Obedience. And when last we see them floating away in the pure ether, Lady Poverty looks back lovingly on Francis."



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ing, which, it is thought, will be adequate to accommodate such additions as may be reasonably expected within a period of several years, or until some definite conclusion can be reached as to the future.

The body of the book traces the art movement on behalf of the Government from 1840 to the present time and is, in part, a compilation of manuscripts, printed records, reports and the like, including valuable historical letters. The last section treats of the Harriet Lane Johnston bequest, the Evans gift and the Freer collection, and serves as a preliminary catalogue of the National Gallery—a catalogue which it is promised shall later be supplemented and enlarged.

Among the full-page illustrations are reproductions in half tone of four of the portraits in the Harriet Lane Johnston collection, and of paintings by La Farge, Church, Homer, Inness, Kendall, Metcalf, Murphy, Volk and Walker in the Evans collection. So comprehensive and attractive a treatise



Designed by Adolph Weinman

NATIONAL INSTITUTE OF ARTS AND LETTERS
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on the National Gallery should do much to spread the interest in the institution and hasten the day of its larger realization.

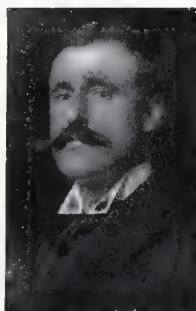
THE MORGAN PICTURES RE- MAIN AS A LOAN

MR. J. P. MORGAN has kindly arranged to leave all the pictures which he contributed to the Hudson-Fulton Exhibition in the Metropolitan Museum as a loan. The list of these is as follows:

Landscape with Figures and Cattle, by Aelbert Cuyp; *Children Playing Cards*, by Dirk Hals; *Girls with Cat*, by Dirk Hals; *Michiel de Wael*, by Frans Hals; *Portrait of a Lady*, by Frans Hals; *Heer Bodolphe*, by Frans Hals; *Vrouw Bodolphe*, by Frans Hals; *Trevor Landscape*, by Meindert Hobbema; *Holford Landscape*, by Meindert Hobbema; *Two Women and Child in Courtyard*, by Pieter de Hooch; *A Visit to the Nursery*, by Gabriel Metsu; *Portrait of Himself*, by Rembrandt; *Nicolaes Ruts*, by Rembrandt; *A Young Painter*, by Rembrandt; *Cottage under Trees*, by Jacob van Ruisdael; *Lady Writing*, by Johannes Vermeer.

Of the above pictures three were exhibited in the museum previous to the present exhibition, one was purchased since the opening of the exhibition, and twelve were sent over from London and Paris especially for it.

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DINING ROOM WITH LATTICE-PANELED WAINSCOT

fy to know that at least part of that exhibition will remain permanently in the Museum.

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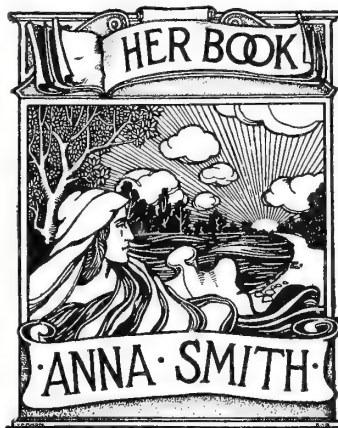
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HUGO REISINGER, who was instrumental in bringing to this country the collection of German pictures exhibited last season at the Metropolitan Museum, has sent invitations, in behalf of the Royal Academy of Berlin and the Royal Art Society of Munich, to American artists to exhibit in Berlin and Munich during the months of March and April, 1910. The collection has been closed and is to be shipped by W. S. Budworth & Son to its destination abroad. Mr. Reisinger says:

"I am confident it will be the finest collection of American pictures ever shown. All the artists, private collectors and museums have responded to my invitations enthusiastically and have given me the best of the best. The pictures will be shipped the middle of February, and I shall go to Europe in order personally to arrange the hanging.

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"The object of this exhibition, the organization of which has been confided to me, is mainly to make known in Germany the work of contemporary American artists. With the exception of the achievements of a few good men living in Paris and London, I venture to say that contemporary American art is hardly known in Germany, and I believe for the mere reason that opportunities for exhibiting it have been hitherto lacking.

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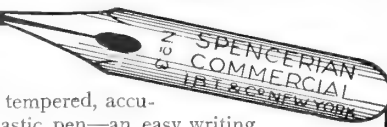
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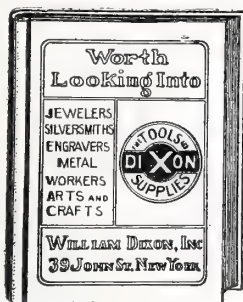
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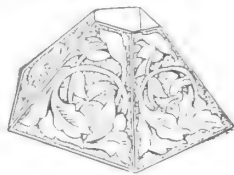
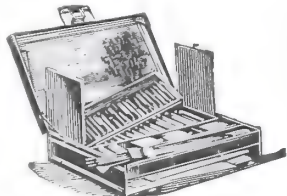
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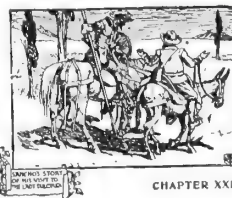
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In the meantime the Museum speedily outgrew its first quarters, and in 1873 the Douglas, or Cruger, Mansion, in West Fourteenth Street, was leased and occupied, and the interest was extended by the display of a part of the di Cesnola collection of antiques from Cyprus.

The Museum remained in Fourteenth Street until its collections were transferred to the new building in Central Park, which was formally opened by the President of the United States on March 30, 1880. The Catherine Lorillard Wolfe collection of paintings, which had been bequeathed to the Museum, was then first placed on exhibition.

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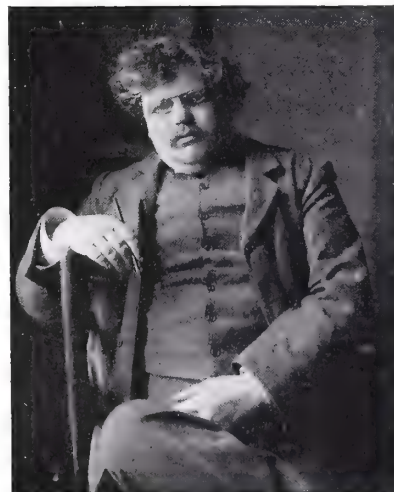
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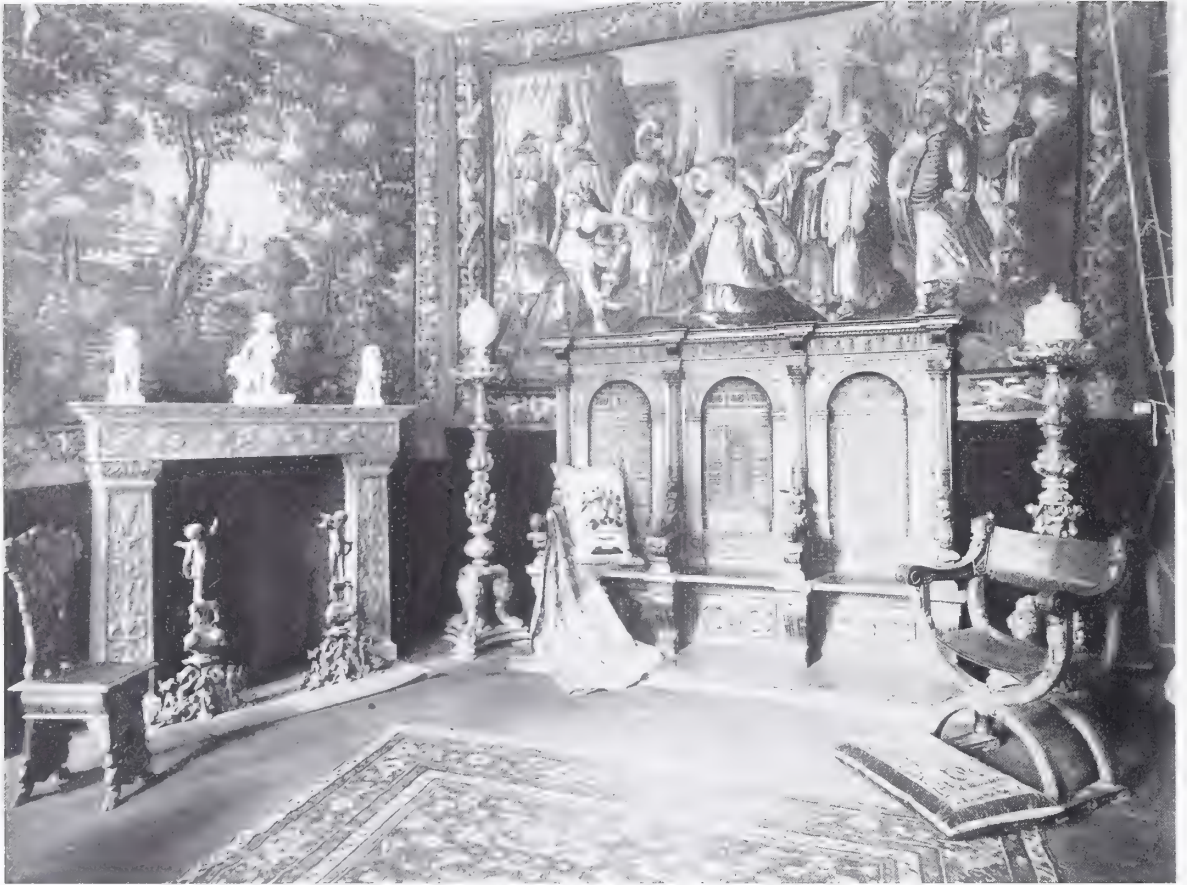
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"THE HOLY WOMEN AND THE ANGEL
OF THE RESURRECTION." FROM THE
OIL-PAINTING BY CHARLES RICKETTS.

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JANET SCUDDER—SCULPTOR
BY LEILA MECHLIN

ONE of Augustus Saint-Gaudens's recent biographers has said that as a result of his years of teaching at the Art Students' League, in New York, he was deeply impressed by the fact that while for the most part women learned more readily than men and copied what stood before them with greater facility, in the end the men made further progress, composed and created to more purpose. Unquestionably this is true, but it applies not merely in the field of sculpture. Owing to superior physical strength, to a less complex habit of thought and to the ability to devote themselves entirely to their work, men, in greater numbers than women, have attained fame not only as sculptors but as painters and writers and musicians. Quite naturally it follows, therefore, that when under normal circumstances women have produced work sufficiently meritorious to provoke attention it has been looked upon by the world at large with some surprise and a certain charitable condescension. There are instances, however, of women who have won co-distinction with men, who through capability and character have produced results of equal worth, and when this has been the case they have, it should be noted, been accorded similar honor.

When, for example, two or more years ago Janet Scudder was given a commission to model one of the figures for the adornment of the Brooklyn Institute of Arts and Sciences, it was not, most certainly, through a spirit of professional gallantry nor a desire to have women's work represented, but because the sculptor who had these commissions in his gift believed that from her, as from the men likewise entrusted, the best work could be obtained. And Mr. French was not wrong in his conjecture. The *Sun Goddess*, representing Japanese art, which was modeled by Miss Scudder, is a gravely dignified and significant sculptural creation. The figure is graceful and at the same time statuesque, the

drapery is broadly handled and the detail refined. While strong and vital it has beauty and poise. Inherently it is architectural, but primarily it is statuesque.

Janet Scudder was born in Terre Haute, Ind., about the time that art in America was beginning to wake up, and she was educated in the public schools of that city. For three years she studied at the Academy of Art in Cincinnati, under Rebisso, and then returned home, with the intention of supporting herself, while independently continuing her studies, by teaching wood carving, which, she herself declares, was a dismal failure. Later she went to Chicago and engaged as a wood carver for a manufacturing firm, in which occupation she would probably have wasted a needless amount of time had not kind fate, in the disguise of an irate walking delegate who threatened a boycott and a strike if a non-union woman was allowed to take the place of a union man, secured her dismissal and started her upon her wider career. That was about the time of the Columbian Exposition, when there was an uncommon abundance of work in Chicago for sculptors to do, and before very long Janet Scudder became a member of Lorado Taft's staff of energetic helpers. Those who have within themselves the germ of greatness need only opportunity to induce development, and in working for this great World's Fair under wise direction and the inspiration of goodly fellowship not a few young sculptors discovered their own capability. None who belonged to that coterie but recalls those days with pleasure, when, in the midst of much confusion and some hardship, they endeavored to accomplish ideal results, and with a courage born of ignorance attained a standard which under less strenuous and congenial conditions would have been impossible. To Janet Scudder's share fell a statue for the Indiana Building and a figure of Justice for the Illinois Building, both of which she executed creditably, though, perhaps, without a great display of merit. Her work in Chicago, however, won her a medal

Janet Scudder



PORTRAIT BAS RELIEF

BY JANET SCUDDER

and brought her sufficient material reward to enable her to go to Paris and continue her studies there, first in the Vitti Academie and Colorrossi's night school, and then under Macmonnies, to whom as a teacher she acknowledges large indebtedness.

After an absence of three years she returned to this country and opened a studio in New York, where but for the kindness of an astute old gentleman who almost immediately recognized her ability and manifested his faith by actively pursuing commissions she might long have worked without notice. Her first commission was not altogether inspiring—a lamp post, which, when completed, did not find favor with those in authority; the second was more engaging—the seal for the Association of the Bar of New York; and after this came commissions for several memorial tablets and portraits in relief. With these she once more went to Paris, and from thence to Florence, where for a number of years she had a studio.

It was in Italy that Miss Scud-

der became interested in fountains and there that the first few she modeled were designed. And it is these which give the keynote to her art, establishing its individuality and, to a degree, measuring its worth. Her theory is that sculpture can be at the same time both gay and serious, enlivening and uplifting. And through her work she has borne testimony to this belief. In her figures of children she has embodied the very essence of childish glee while keeping invariably in mind the prerogatives of plastic expression. The little youngsters that commonly form the feature of her fountains and sun dials are not human babies, to whom sorrows as well as joys might come and whom one feels an inclination to coddle, but robust little elves, mischievous, gleeful, wicked and jolly. Sometimes they have wings, sometimes they have not, but in either case they are virile, sportive and immensely entertaining. There is probably nothing harder than to provoke mirth and retain dignity. Pathos may, it is true, dribble into sentimentality, but not so quickly as folly degenerates into foolishness, and in the long run it is much more tolerable to live with a solemn truth than with a silly jest. This Janet Scudder has understood, and while her fountains are merry they are in no wise trivial. Back of the laughter is enough good art to make them of permanent interest and value. She is a good technician and neither begrudges work nor



MASTER BILLY FAHNESTOCK

BY JANET SCUDDER



TORTOISE FOUNTAIN
BY JANET SCUDDER

Janet Scudder



Property of the Metropolitan Museum of Art

PORTRAIT OF
HELEN SEELY

BY JANET
SCUDDER

slights detail, but her masses are broadly handled, her modeling is bold and free. For this reason, regardless of size, her sculptures are never small in suggestion, and, no matter how playful in spirit, they are never toys. One may miss in some of her works in the round an evident regard for the amenities of sheer grace and beauty, but none can fail to be impressed by her grasp of essentials nor to be allured by her terse sincerity.

The Metropolitan Museum a few years ago, when it determined to enlarge its collection of American sculpture, acquired Janet Scudder's *Frog Fountain*, but earlier still the French Government, recognizing, with characteristic promptness, the merit of her art, had purchased five of her medallion portraits for its National Gallery. The latter are

now to be seen in the Luxembourg, with the works of the great French medalists, as well as those of Augustus Saint-Gaudens and Victor D. Brenner. Coming upon them recently quite unexpectedly, the writer was instantly impressed by their excellence before even realizing their familiarity, and returning to them after a careful survey of the entire collection was again reassured of their worth.

It is probably true that in her fountains Miss Scudder has given adequate expression to a new and welcome tendency in American sculpture and made, perhaps, so far, her largest contribution to contemporary art, but it is certain that her medal-



Brooklyn Institute of Arts and Sciences

THE SUN GODDESS

BY JANET SCUDDER



FOUNTAIN
BY JANET SCUDDER



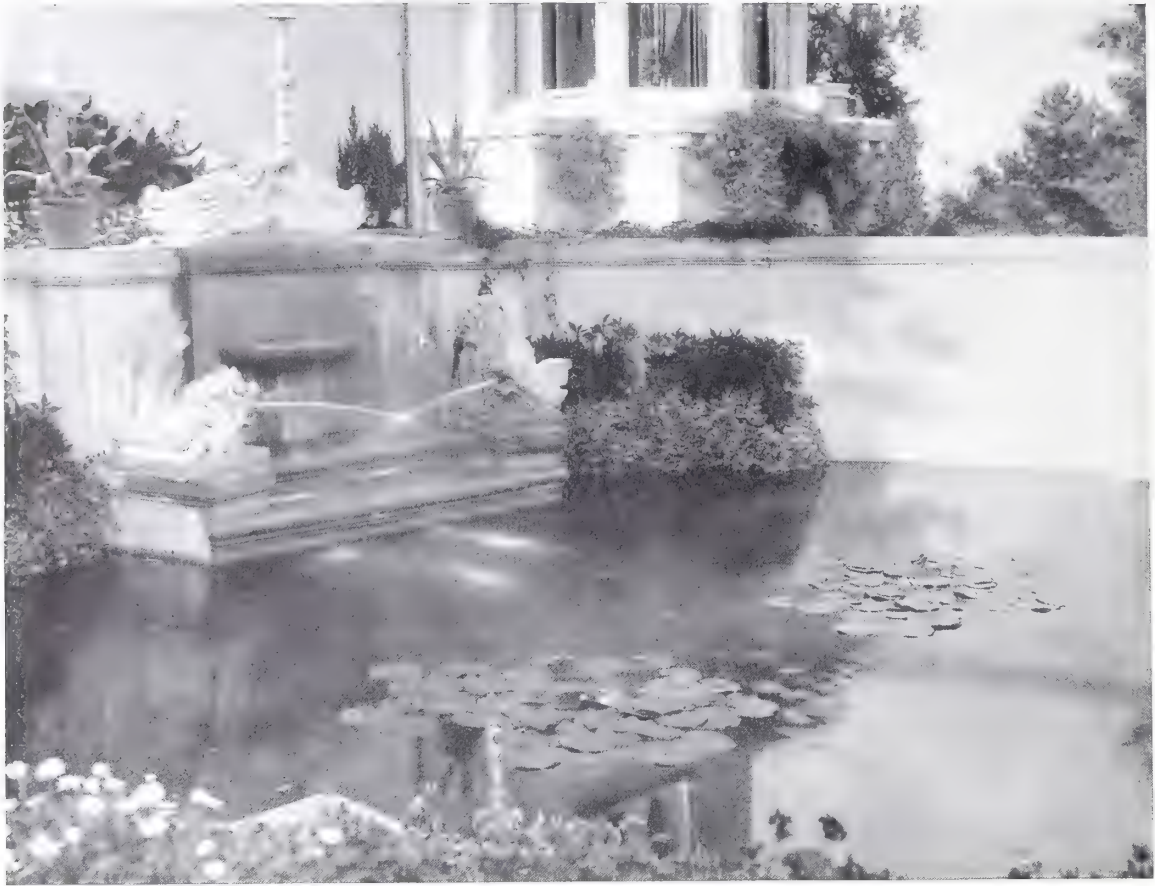
FOUNTAIN
BY JANET SCUDDER



Property of the Metropolitan Museum of Art

FROG FOUNTAIN
BY JANET SCUDDER

Janet Scudder



FOUNTAIN

BY JANET SCUDDER

lion portraits manifest no less patently the keenness of her artistic perception and the measure of her skill. All are not equally clever, for, as some one has truly said, no artist is at all times equally inspired, but all show sensitive modeling and excellent division of spaces. They are intimate and personal, sympathetic and at the same time authoritative. The surfaces, in almost every instance, are nicely modulated, finely related, and their treatment, while extremely reticent, is never halting. The decorative element also enters here, and appropriate setting as well as skilful composition may well be remarked.

The portrait of Bishop Hare is, without doubt, of all the most masterly. It is exquisitely modeled, with a firm but delicate touch, and is thoroughly imbued with the personality of the sitter. In this, as in many of the other portraits modeled in low relief by Miss Scudder, the hands are found to be no less expressive or characteristic than the face. And, furthermore, with every detail duly emphasized this particular portrait succeeds, as but few either mod-

eled or painted, in conveying a direct impression—in “delivering its message at one blow.” Delightful, indeed, also, is the portrait of Master Billy Fahnestock (modeled the same year, 1904), a very real boy, intensely lovable and human.

Some spirit of mirthfulness, or genuine delight in the work, finds its way into almost all Janet Scudder’s productions and lends them peculiar charm, for, after all, if the artist is not interested in producing, why should others be expected to be interested in the result? Not that Miss Scudder produces thoughtlessly nor without effort, for she is both a conscientious and a tireless worker. Like all who really attain a measure of greatness she destroys her work again and again, until she is sure that it represents her best effort—that at the time it is produced it measures up to the limit of her power. And of this she insists upon being her own judge, yielding neither to censure nor praise, reverencing her profession and respecting the opinions of her fellow workers, but first and always being true to herself.

Charles Ricketts

CHARLES RICKETTS: A COMMENTARY ON HIS ACTIVITIES. BY C. LEWIS HIND.

IN an article on Mr. Charles Shannon in this magazine, I remarked how difficult it was to avoid mentioning the name of Mr. Charles Ricketts, his companion in connoisseurship. Each of course, stands alone in his art. In the act of creation, art is, and must be, lonely; but when two artists add to their individual production an absorbing interest in the arts and crafts of others; when they collect—appraising, comparing, discussing each new treasure—such leisure hour relaxations unite those who share them. Is there a more lasting bond of union than a common hobby? But the name of Mr. Shannon must be excluded from this paper. I am here concerned with “clever and various” Mr. Charles Ricketts, to cull a phrase from an essay by a contemporary critic. Appraising his work as painter, this same critic discovers in Delacroix and Daumier the “twin origin” of Charles Ricketts. That may be; but it is as dangerous a thing to play with souls, as it is to trace a painter’s origin. With some it is easy; but with so versatile, quick-witted and eclectic a man as Charles Ricketts, who takes his art nourishment rapidly, everywhere, and in all seasons, I would not like to indicate any particular master as his forbear. Immense admirations for certain great painters and sculptors he has; but when you ask him the question point-blank, his quick brain runs so rapidly over the field, that before he has ceased speaking his appreciations extend out in long line, like a *queue* at a *matinée*. But I have noticed that in all our talks the name of Michelangelo has a way of dominating all other names, and I do not think that for Charles Ricketts there are greater monuments of pictorial and plastic art in the world than the Sistine Vault and the Medici Chapel. Yet when, recalling his book on “The Prado and its Masterpieces” I murmur to him the name of Titian, he is off at a gallop through the Titian

country. But he always draws rein at the *Bacchus and Ariadne*—“the greatest picture in the world!” Perhaps I agree in the heat of the moment, but after parting from him, I have regrets that I did not hazard the question—If the *Bacchus and Ariadne* of Titian is the greatest picture in the world, what is *Las Meninas* of Velasquez?

You perceive that I have some difficulty in coming to the point about Charles Ricketts, the artist and the man. I admit it. He is a difficult subject to discuss. When a man is a painter and nothing else, usual enough in these days, the pleasure of writing about him is simplified. But Mr. Ricketts has many activities, and his energy is so unquenchable, that he can turn from one to the other, always with zest and zeal. What do you say to a man who, after a long day’s work, can begin at eleven o’clock at night and write hard for three hours? “I wake up at night” is his brief explanation. Writing, to him, is just talking with the pen. And probably he has been talking hard



“THE BETRAYAL”

BY CHARLES RICKETTS

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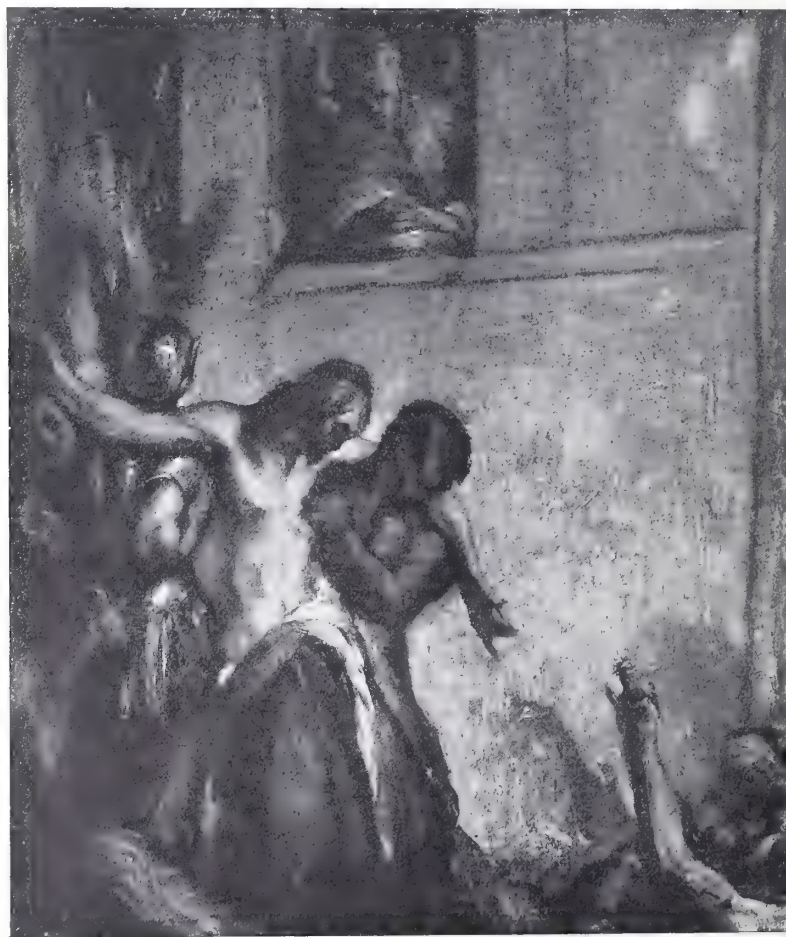
Charles Ricketts

from the moment he sat down to dinner to the moment he settled himself at his writing-desk at eleven p.m. Indeed, so good and copious and suggestive is Mr. Ricketts' talk, that I proposed to cast this essay in the form of a "real conversation." I tried to memorise a recent conversation—a conversation do I call it? Conversation it was, if it be conversation for one of the parties to deliver a monologue, rapid, gesticulatory, discursive, and the other to fire in an occasional question artfully designed to elicit opinions. But I do not feel equal to reporting that conversation, which began with doubts about the new Delacroix at the National Gallery and ended with dithyrambs about music; there were too many "mind this is between ourselves," too many flights of eloquence, that the pedestrian pen cannot attempt to overtake. One must be outrageously personal in talking to a man with a view to gathering material for an article upon him. Naturally I used the expression "your diabolical versatility," and naturally he objected to the phrase vehemently. I mentioned that in the great days of the Renaissance, the artist was an all-round man, and that painting was but one, and not always the most important, of his methods of self-expression. "If you are versatile, you are versatile," I said, "why conceal it? I have known you for some years, and I have encountered you as painter, modeller, illustrator, designer of stage scenery, writer, editor, connoisseur and collector—now if you were cast upon a desert island or ordered to take a rest cure for six months in the Chiltern Hills, upon which of your present pursuits would your mind most fondly dwell?" He answered the question promptly. Mr. Ricketts always has an answer, but there was no need to make this answer in words, for he held on his knee, caressing the surface with

his fingers, turning it, fondling it, examining it in different lights, one of the small bronzes he delights to make—the *Salome in the lap of Herodias*. "Ha!" I cried, "so modelling is the favourite child—eh? If you were cast upon a desert island, you would seek not gold or diamonds, but clay!"

Here, it would be proper to interpolate three or four pages of his answer, but if talks are long, magazine space is short. I gathered that in the hierarchy of the arts he places design first from which all the others should spring—design that was the root of the knowledge of Michelangelo as of Donatello, of Giotto, of Mantegna: design, whether it be the vault of the Sistine Chapel or a chair for a dining-room in a "little place at Tooting."

I have spoken of Mr. Ricketts as modeller, not as sculptor, for sculpture seems to denote something larger than the little bronzes which it is his delight to fashion. The penalty of producing



"CHRIST BEFORE THE PEOPLE"

BY CHARLES RICKETTS



"THE DEPOSITION." FROM THE OIL
PAINTING BY CHARLES RICKETTS

Charles Ricketts

works of this nature, so charming and sensitive to those who take the trouble to seek them out, is that in a large gallery they are apt to be overlooked by the cursory visitor. Mr. Ricketts exhibited four at a recent exhibition of the International Society of Sculptors, Painters and Gravers. Like his pictures, these plastic impressions are never inspired by modern life—his mind works for ever in the past on myth, legend, and scenes from the sacred story. He loves a centaur or a mermaid, anything fabulous and strange; but I think his deepest feeling is evoked by some poignant episode from the New Testament. One of the four shown at the International was *The Good Samaritan*, inspired by the passage "And set him on his own beast, and brought him to an inn," which afforded an opportunity to present the slow, dragging movement of the burdened animal. Then there was *Faust and Chiron*, the centaur Chiron of Greek mythology renowned for his wisdom and skill in medicine, hunting, music and prophecy; and *Io and the Sea Nymphs*, and the ever new, ever pathetic, long-drawn agony of *Paolo and Francesca*. Of others, too, in other places I have vivid recollection, an *Orpheus and Eurydice*, a Christ before the people known as *The Tragic Man*, a modern version of the *Laocoon*, and a delightful fancy called *Centaur and Baby Faun*. The standing bronze citizen in frock coat, the bust of philanthropist or shipowner in marble, Mr. Ricketts does not attempt. He cultivates his own garden, an antique garden, shut off from the modern world.

The themes of his pictures are also inspired by history, legend and myth. Again he seeks the sacred story, and again it is with those episodes that he is the most impressive. But he does not paint a *Betrayal* or a *Calvary* in the spirit of a mediæval craftsman working under the guidance of the Church with set purpose. He is quite sincere; but a Crucifixion is to him, I imagine, a theme, not of grief and remembrance, but a subject for decorative treatment. Its effect upon the observer can be anything and everything. Those flying blue and rose banners in his *Calvary*, the centurion's blue

armour, the swaying ladder, the dim cross against the angry sky, the sense of movement and tragedy, affect me æsthetically and stir me emotionally; but they do not arouse any religious instinct. This picture originated in an artistic, not in a literary impulse. I happen to know that he saw that angry, tempest-driven sky on a night walk, and said to his companion—"Look, there's the background for my *Calvary*."

The pictures painted by Mr. Ricketts are so different from the productions of most of his contemporaries that Philistia, which likes the normal, may be pardoned for disliking the feeling of discomfort that they provoke. But those who like them, like them very much. His rhythmic figures, his prepossession for the silhouette, his love of a flying banner or a flaming torch, his memories of admirations in art of an older day, the recondite learning of some of his subjects, and the uneasy arrangement of some of his compositions—such things are not the furniture of a popular painter; but when these attributes fuse into a dramatic conception, the result is memorable, as in *The*



"HELIODORUS EXPELLED FROM THE TEMPLE." BY CHARLES RICKETTS



"CALVARY." FROM THE OIL
PAINTING BY CHARLES RICKETTS

Charles Ricketts

Betrayal. This picture, at any rate, is plain to the eye at the first glance. I find in it great sincerity and great pathos, an idea, a decorative vision, visualised. It needs no explanation, and he must be hard of heart who can look upon it without emotion. Feeling is the note of his Biblical pictures, strongly marked in his *Christ before the People*, and in his sombre and dignified *Deposition*. An almost rabid passion for decorative movement marks some of his pictures suggested by classical themes, such as *Heliodorus expelled from the Temple* and *Messalina*. And sometimes, I, his admirer, falter in my admiration, as in the wild fantasy called *Walpurgisnacht*. But with *Don Juan and the Statue*, we are on firm ground again, a success of interpretation not illustration, something that is not extraneous, but that adds to our pictorial understanding of the legend.

You may like or dislike his decorative method that insists upon notice in many of his pictures, but at any rate it is personal. Originality, individuality are also the notes of the eight stage mountings he has undertaken. Those who saw *The Persians*, *Salome*, *Electra*, and *A Florentine Tragedy*, realised how much their enjoyment was



"SALOME IN THE LAP OF HERODIAS"
(BRONZE). BY CHARLES RICKETTS



"CENTAUR AND BABY FAUN" (BRONZE). BY CHARLES RICKETTS

increased by the Ricketts system of scenic arrangement, and the beautiful colour harmonies of curtains and costumes. Perhaps when the National Theatre is instituted, he will be given a "free hand." That free hand he had in the illustrations to the memorable "Dial"—an occasional publication edited by C. S. Ricketts and C. H. Shannon, and also in his woodcuts for *Daphnis and Chloe*, and Marlowe's *Hero and Leander*. But that phase of his versatility has apparently ceased, outshouldered by the claims of modelling, painting, collecting and writing. Yet there are those who consider that of all his art activities it is in design that he takes the highest rank.

Although he writes extremely well, vividly and with *abandon*, if *abandon* can be used to describe a style that follows the classical models, I do not think that he feels any

Charles Ricketts

overmastering impulse to write. The demand for a book floats into his orbit, and the book is written, in a caligraphy so small that the picturesque chapter on the "Death of Aretino" in his "Titian" could be almost inscribed upon a postcard. Perhaps as I have shrunk from attempting to report Mr. Ricketts' talk I may be allowed to quote a few passages from his new work, that on "Titian," beginning with a passage on the technique of "Danaë": "The gold, rose, the mauves of the skin are the result of lucky revisions and 'over paints' by which the richness of texture and tissue are conveyed, for Titian's contention that flesh cannot be painted *alla prima* rests on a knowledge of the various layers of superimposed skin upon a varicoloured basis by which Nature herself constructs the bloom of human flesh, which emulates the gleam of a pearl, and the luminous grain of a camellia."

This on what he considers Titian's masterpiece :



"DON JUAN AND THE STATUE"

BY CHARLES RICKETTS

"The *Bacchus and Ariadne* has haunted Rubens, and Vandyck and Watts; and for three more centuries it will haunt the Vandyck and the Watts of the future. As mere painting no work equals it. We may prefer to this result the art of Michelangelo or the art of Rembrandt, but they are supreme in different fields of human endeavour, and might, as far as comparison is possible, be the denizens of some different planet."

And here is the conclusion of the matter following shortly after the penetrating statement that the tragic art of Michelangelo rules in the kingdom of the mind; to the great Venetian the aspect of the outer world counted for more.

"Greatness in art has been defined as strength tempered by sweetness, and if we recognise in the unrivalled art of Michelangelo (to whom this definition has been applied) a superhuman strength, tempered by a sense of something beyond power, and by a sense of compassion equal to his strength, with Titian there is no such contrast in aim: we leave the abrupt mountain world of thought for happier tablelands spreading out beneath the light under which it is good to live; his art is rich as Italy, profound and tranquil as the Mediterranean, his strength has its roots in the wealth of a nature outwardly placid, yet varied and strong with the strength of perfect sanity and health ripened by the richness of the sun."

Few artists, I imagine, have such a knowledge of the history of art as Mr. Ricketts, or are able to visualise and describe eloquently, even to the cracks and re-paintings, pictures he has seen. This would seem to be an instinctive gift. He can recollect seeing his first Old Master at the age of three, and he remembers it. By the age of sixteen he knew the British Museum thoroughly. Have I said enough? It

Prince Paul Troubetzkoï

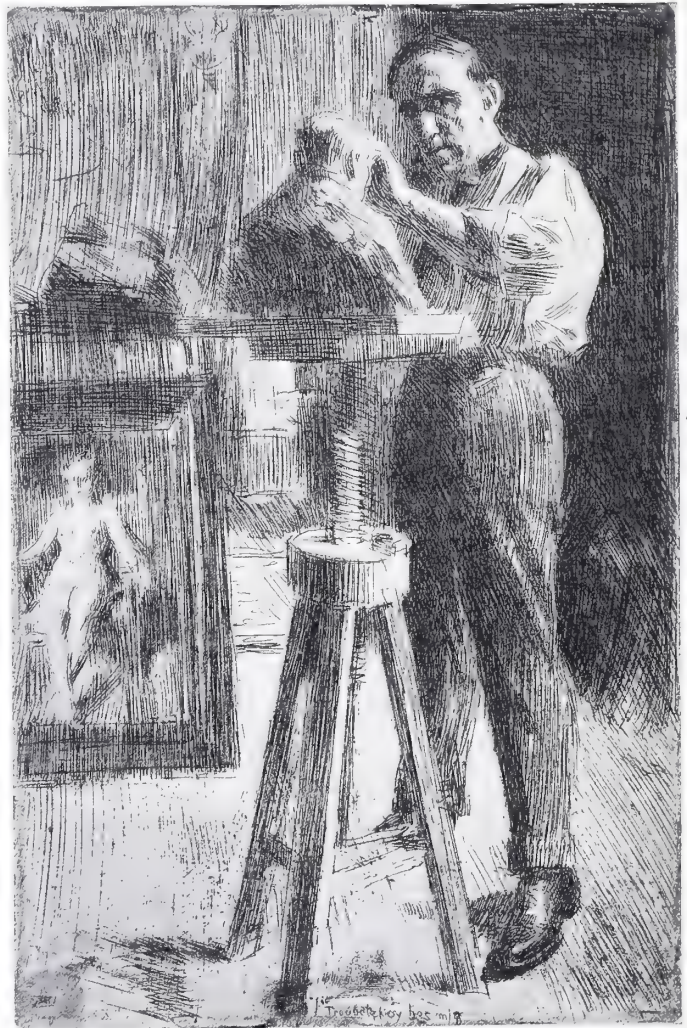
is difficult to write about a living man, particularly about a man so "clever and various" as Mr. Ricketts. As he has a quick and, when needed, a caustic opinion on everything, I wonder what he will think of my attempt to pin and catalogue him as if he were a butterfly. But, perhaps, he will not tell me. Perhaps he will be content to talk about it with Mr. Shannon, and Mr. Shannon will listen and smile.

THE SCULPTURE OF PRINCE PAUL TROUBETZKOI. BY ACHILLE SEGARD.

VERY tall, very thin, with large and powerful muscles, a long clean-shaven face, a high forehead, and smooth hair, with a very prominent nose, a strong chin, and eyes which appear small, over-shadowed as they are by heavy arched eyebrows—such is, in appearance, Paul Troubetzkoï. See him at work! The intense concentration of his mind upon the subject refines all the characteristics of his rugged features. His big and powerful but dexterous hand moulds the clay into shape—it is an expressive hand, the symbol as it were of a newly awakened sensibility in full and intimate concord with the living model. Now it is but a humble dog asleep—now this diminutive quadruped becomes the synthesis of all the traits of animal life, in the same way as to the eyes of a philosopher a single insect can be an epitome of all the terrestrial fauna. As moulded by the strong supple fingers of the artist, the dog's form bends and swells in faithful imitation of the contours of the real animal, and in perfect harmony with its lines, masses and curves, but all at the same time has undergone such subtle transformation in its interpretation by the brain and heart of man, that it becomes in truth a new creation, different from the other and imbued with another sort of life. By an instinctive action all that is unessential is eliminated, a simplification takes place, and a new style is evolved which is in accord with the inner

mood of the artist. The sculptor gets up, and the dog, knowing that this means permission for him to move, relaxes his pose. He comes forward and, like a good dog, puts his fine muzzle on his master's knees and looks at him with soft eyes beaming with devotion. Paul Troubetzkoï gives him a piece of bread as he would give it to a friend, and this action of the artist is full of affection and intimacy, for the animal is to him a companion a friend, and almost a brother.

After watching these final stages of the sitting, one is in a position better to understand the reason why Paul Troubetzkoï is unanimously conceded to be the leading portrayer of animals in his own country, and one of the very first in the world. Troubetzkoï has a natural affection for all dumb creatures; and this affection, which is at once



"PRINCE PAUL TROUBETZKOI IN HIS STUDIO." FROM THE ETCHING BY ANDERS ZORN



JOAQUIN SOROLLA Y BASTIDA.
BY PRINCE PAUL TROUBETZKOI



"ÉTUDE DE NU"
BY PRINCE PAUL TROUBETZKOI

Prince Paul Troubetzkoi

instinctive and spontaneous, is, moreover, undoubtedly accentuated by an ancestral association with the land, for his family, as landed proprietors, have for centuries lived in close attachment to their estates, and in touch with those who live by the soil and with the domestic animals and the beasts of the woods and the fields. It is a remarkable fact that in our excited and turbulent Paris Paul Troubetzkoi has successfully retained his individuality as an almost primitive man. Extremely simple in his dress and his mode of speech, characterised by an affability which has in it, however, as much reserve of conscience as of natural sympathy with all that is frank, sane, artistic and human, he has laid down for himself and for his family rules of life which are semi-monastic—rules in which one may find a trace of Russian mysticism, much hereditary sentiment, and an unlimited

good sense and a logical comprehension of the manner and customs of life most suited to his physical temperament and his æsthetic activities

Without affectation or eccentricity, and as naturally as it comes to some to be meat-eaters, Paul Troubetzkoi is a vegetarian. He has deep respect for all earthly existence to the point of deeming it a grave fault to take life in any shape or form, and even to participate, no matter how indirectly, in the act of killing. A passionate lover of all forms of life, he does not wish that death should overtake any animal on his account.

I draw attention to this peculiarity of habit and opinion because it is a trait of his character, and it helps to give us a more intimate knowledge of the man, and consequently of his work. It is no less useful to know also that Paul Troubetzkoi has taken a little house surrounded by a garden,

situated at the end of a quiet street near the Bois de Boulogne, an extraordinarily peaceful haven of refuge, to which but few visitors are admitted, where the servants, respectful and sympathetic, always go noiselessly about their work, and where the silence is only broken at long intervals by the noise of a passing train.

This little house, with its sweet garden and its large, well-lit studio, forms a perfect setting for the works which strike us as so admirable. The presence of domestic animals—Russian dogs with beautiful coats, which at one time had for companions some bears and a young tame wolf—serves but to emphasise the aspect of contemplation and the patriarchal life of the place. Here one breathes an atmosphere of peace and order and of tranquil labour, and it is not in the least surprising that the character of the artist's work partakes in some measure of this serenity.



"MA MÈRE"

BY PRINCE PAUL TROUBETZKOI

Prince Paul Troubetzkoi



"FRIENDS"

BY PRINCE PAUL TROUBETZKOI

Here are some family portraits, full of revelation; see this man seated holding his little daughter, a long-legged child in a short frock, who stands beside him; here is another little girl at her mother's side, submitting to a little maternal chiding. Look at the bust of the artist's sister, so marvellously wrought out of the clay, infinitely pure, supple, with an almost emaciated face which serves but to add to the effect of fineness and spirituality. Here again are other female portraits, one, a girl standing, young, graceful, with a swans-down boa hanging from her shoulders to her left wrist; another, seated, wearing a low-necked dress, looking straight in front of her, a dog crouching at the back with slender muzzle and open jaws, as if on guard. Look, again, at this powerful and romantic bust of Segantini, or this of Joseph Reinach, a big man in the world of politics and finance, but here transformed by the art of the sculptor into a man of reflection. Again, look at this *Prince*

Galitzine, a colossal and powerful vine-grower, his right hand on his knee, wearing spectacles, giving us the impression of an aristocratic labourer, unashamed of his farmer ancestors. And lastly, we have a work which at present is hardly more than a rough sketch but which bids fair to become the masterpiece of this series of portraits. I refer to the portrait of his wife, a charming figure, with pensive eyes that tenderly watch her husband as he works; she is holding her little daughter pressed to her bosom, a symbol of maternal love and of conjugal affection, an expression of refined sensibility and the most delicate harmony.

Little girls and animals are often found together as the subjects of Paul Troubetzkoi's groups. Is this because of the innate affection and respect which unite children and the dumb creatures, or is it perchance because the woman soul in infancy is in closer and more



PORTRAIT BUST

BY PRINCE PAUL TROUBETZKOI



"MA FEMME ET MON ENFANT"

BY PRINCE PAUL TROUBETZKOI



"JEUNE FEMME ET CHIEN"

BY PRINCE PAUL TROUBETZKOI

Prince Paul Troubetzkoi

intimate communion with that same Nature to which the animals also belong? Whichever it be, the fact remains that both, unconsciously and therefore indistinctly, form but one impulse in the humanity of the sculptor. Numerous also are his studies of animals by themselves—a wolf, a horse, a cow suckling a calf (wonderful in its naturalness and in the anatomical knowledge which it reveals), a bear or a jackal, all of which, one would say, the sculptor loves for themselves. I venture to think that few sculptors have had such a keen perception, or so deep and spontaneous an appreciation of the beauty of an animal and of its dimly veiled conscience which makes of it almost a brother to man, as we find in Paul Troubetzkoi.

It would be doing an injustice to a talent which has never specialised in one direction to the detriment of other aspects of the art not to concede to the figure-modeller as prominent a place as we allot to the animal sculptor. But I feel very strongly that in thus throwing in high relief the pity of the man for those that are below him, his humanity and his goodness towards all living creatures, whatsoever they be, his kindness and affection for his inferiors, I am but laying stress upon the true characteristics of the man and of the artist himself.

When Troubetzkoi models a nude male figure—as he did, for instance, for the singer Chaliapine—or when he makes a study from the nude female model, one feels that that which interests the artist, and which, consciously or not, passes magically from his fingers to the clay, is the eternal desire to express palpitating life and to endow his work with that intangible rhythm and pulsation of life, by the contact of his fingers with the inert mass.

No matter what pose the nude model takes, whether it be a *femme assise*, or a *femme debout*, Troubetzkoi remains always the same, the animating spirit, the stimulator, the transfigurer of life.

It was inevitable that the study of the nude should absorb his attention and should of necessity become one of the aims of his evolution. He was drawn to it rather by instinct than by motives of reason and theory, by the spontaneous and necessary impulse to fashion in the clay what he saw before his eyes. But, in our modern life, subjects in the nude but seldom offer themselves to those who do not seek directly to find them.

A naturalist unawares, and a realist without desiring to be so, Paul Troubetzkoi, then in the earliest stages of his career, took as his model the animals and men that he found about him. But his artistic temperament was far opposed to literal transcription, which is the antithesis of real



"THE INDIAN SCOUT"

BY PRINCE PAUL TROUBETZKOI

Prince Paul Troubetzkoi



GIOVANNI SEGANTINI

BY PRINCE PAUL TROUBETZKOI

art, though this was not the outcome of a deliberate effort of will. He believed himself to be copying the subject, while in reality he instinctively transfigured it.

And still he remains the reverse of a theorist, and while experience and reflection may have taught him the reason of this indispensable transfiguration, the manifold aspects of real life do not move him less, but if anything more, than they did before, and he still says freely, "I do but copy what I see in Nature." Happily, even the smallest of his statues are a refutation of this, and prove that he has transformed, vivified and recreated all that he has desired to copy. It forms a sound basis for the sculptor's art, a temperament such as this, which seems to be denuded

of imagination, when in fact the whole sensibility of the man takes its place and his every thought becomes an act of imagination and an idealisation.

If I were to be asked to establish a kind of hierarchy in Troubetzkoi's works, I should not place in the first rank either his nude studies or his large compositions, such as the Dante monument, or that to Alexander III., or to the runner Clément. The sculptor has not yet attained that virtuosity, that cunning of hand in the modelling of the nude, which the stern discipline to which he submits himself is bound ultimately to give him, and his monuments are a little heavy and lack spirituality. It is those figures of little girls and of animals which are his masterpieces.



COUNT LEO TOLSTOI

BY PRINCE PAUL TROUBETZKOI

Julius Olsson

I would, however, place in a category apart his portraits of Tolstoi, two of which are *chefs-d'œuvre*. The first is merely a bust with folded arms, but so simple, so human, and so touching! The other represents Tolstoi in the blouse of a Russian peasant, seated on a horse. The countenance of Tolstoi is a very moving one. His eyes look out with a profound regard from beneath the arched and bushy brows, the thin face speaks of suffering endured, his forehead is noble and massive, and his face serene and calm. One feels that here we have a realistic portrait of the man and an inspired portrayal of the mission of this Russian apostle. Troubetzkoi must have loved Tolstoi with all his deep nature, and it is the beatings of his heart that have inspired his fingers and infused into the inert clay a little of his love and admiration. It remains to add that from the technical point of view the work is excellent.

Paul Troubetzkoi appears at present to be

striving towards the attainment of a more refined perfection, and if he can successfully attain that pureness without losing anything of his natural talent, his instinctive qualities and his powerful emotional force, there is no eminence to which he may not attain.

A. S.

JULIUS OLSSON, PAINTER OF SEASCAPES. BY A. G. FOLLIOTT STOKES.

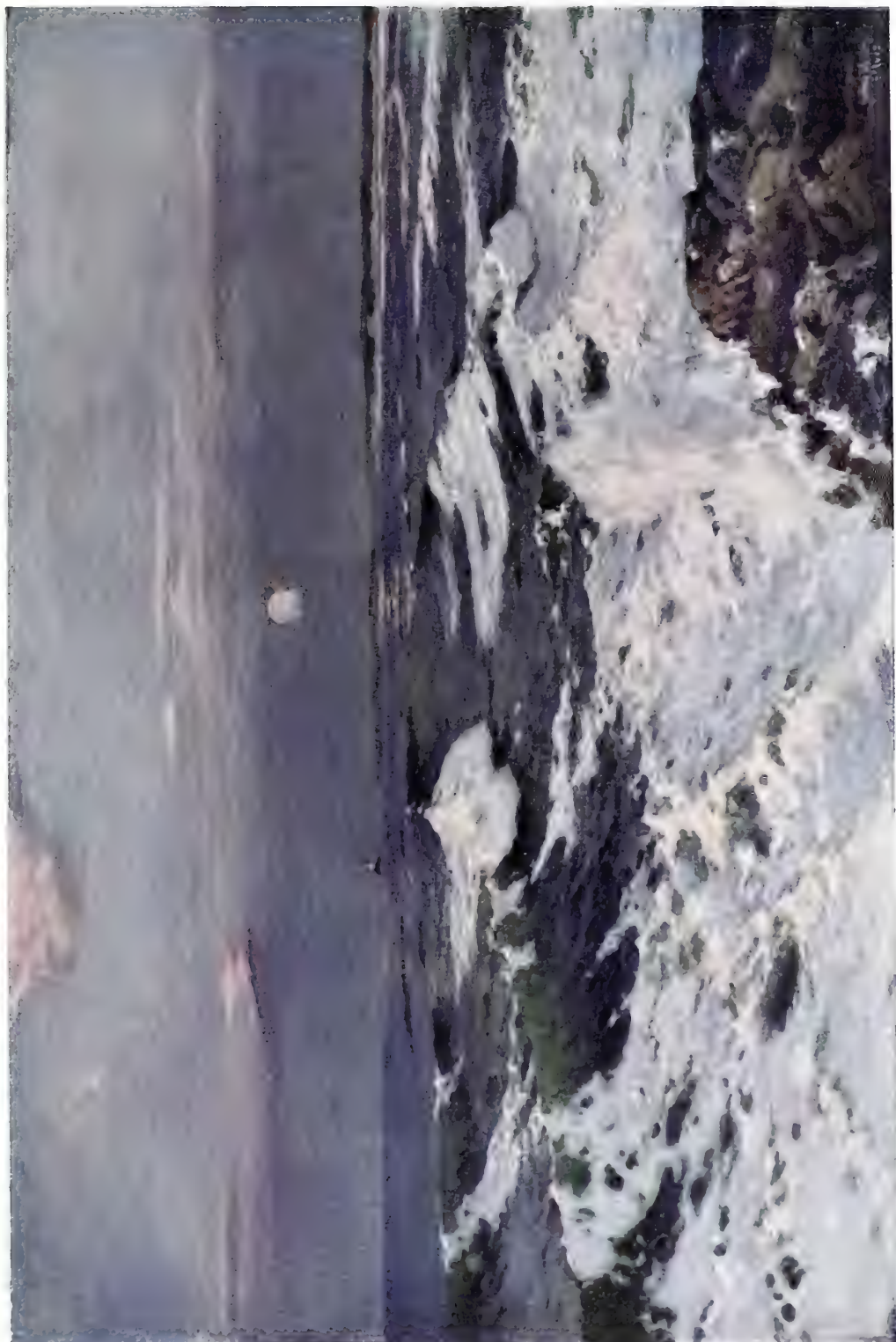
A BIG man with a big heart, who paints big pictures with big brushes in a big studio—this is the first impression of Julius Olsson. The second is that these broadly seen and broadly painted pictures are instinct with the spirit and power of the sea, and remarkable for their extremely fine colour schemes, which embrace the most delicate and subtle harmonies and the boldest contrasts. This ability to interpret the sea throughout the



"THE STORM"

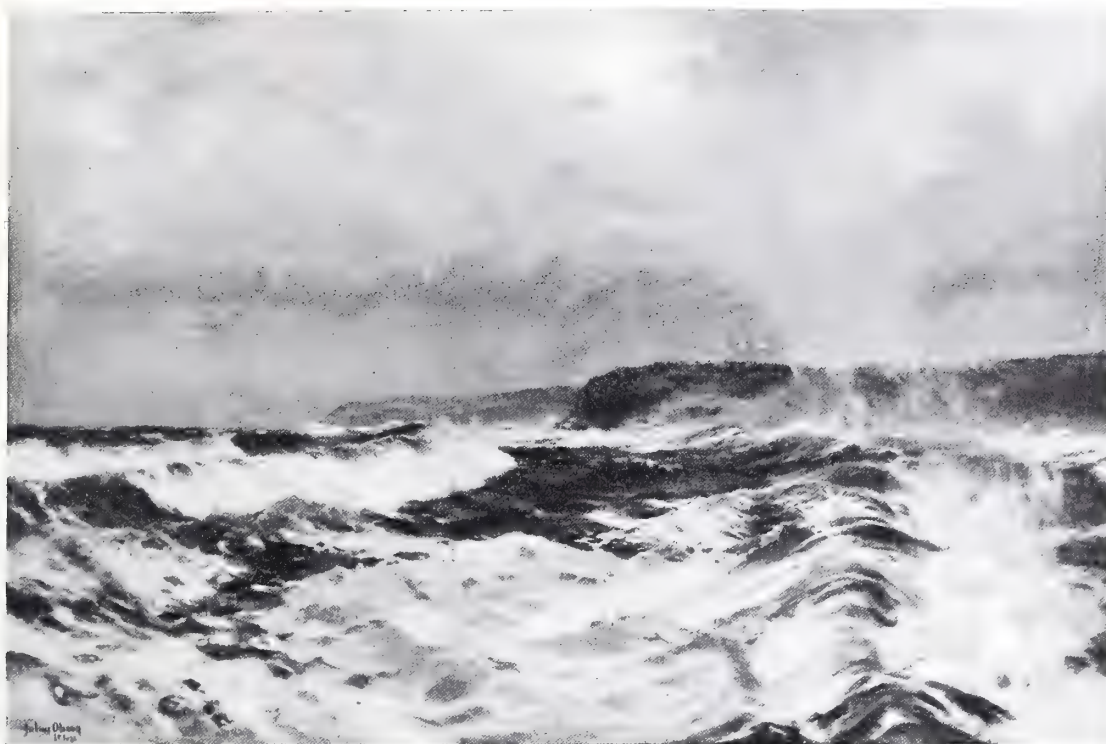
(Gold Medal, Paris Salon, 1903)

BY JULIUS OLSSON



"BETWEEN THE SUNSET AND THE MOON."
FROM THE OIL-PAINTING BY JULIUS OLSSON.

Julius Olsson



“WINTER GALE ON THE CORNISH COAST”

BY JULIUS OLSSON



“THE WHITBY LIGHTS”

BY JULIUS OLSSON

Julius Olsson

whole gamut of its phenomena—from the fury of the storm to the sensuous beauty of the calm—is probably to some extent a legacy from the distant past. Mr. Olsson, though an Englishman born and bred, is a descendant of Norsemen. In him we see a living illustration of how faithfully Nature preserves her types throughout the centuries. The sea-blue eyes, the broad shoulders, the large limbs and hands; all these have come to him from those old rovers who, more than a thousand years ago, roamed the Northern seas because they loved them. In their twentieth-century descendant this love is not one whit abated: it merely expresses itself differently. It has quickened a naturally observant nature into one of extraordinary receptivity. His ability for noting and remembering the thousand forms which the ever-moving water is constantly assuming, the many delicate gradations of colour which, reflected from sky and cloud, chase each other over that palpitating surface, is most remarkable. This ability—one might almost call it intuition—enables him to give us the majestic onward sweep of the waves more thoroughly, I

think, than any other English painter. It also enables him to render, in chords of wonderful beauty and fidelity, those subtle colours which, under certain conditions of light and atmosphere, the sea reveals to those who are in sympathy with her, and who have given the best years of their lives to studying her.

Up to a certain point the sea presents no overwhelming difficulty. To the trained craftsman, a blue sea, or a green sea, with foam-crested waves, and here and there a passing ship, beneath a blue or grey sky, are well within his power. This is the conventional seascape, so familiar to most of us on the walls of our annual exhibitions. The water is blue, the sky is blue, the clouds are white or grey, and so is the foam which leaps audaciously at the bows of the hurrying vessels. What more do you want? exclaims the *οἱ πολλοί*. Nothing more, of course, until the right man comes along—the true *sacer vates* with the inspired vision—and shows us (the men in the street) that there *is* something more. It is ever thus. Prophets or seers, call them what you will, in the Arts or in



"EARLY MORNING IN THE PYRENEES"

BY JULIUS OLSSON



"THE MOONLIT BAY." BY JULIUS OLSSON

Julius Olsson

the Sciences, must of necessity be few and far between, and in advance of their age. They are consequently misunderstood. Even the most intelligent of us are swathed in platitudes and custom as securely as a mummy in cloth. It is given to but a small minority to think independently of convention, and to bring an unbiased mind to the contemplation of any new thing. Such and such a thing must be so, because it always has been so, is the formula, or rather parrot cry, with which all independent thought is met. Remember how Rodin's new visions were ridiculed for many years, even in artistic France. Even Darwin's brother scientists, who ought to have known better, scoffed at his "Origin of Species," which now forms one of the stoutest pillars in the citadel of acquired knowledge. And so in painting. There was a time, not very long ago, when there were those who scoffed because Julius Olsson saw in waves and their foaming crests all the colours of the opal: because he gave to those creaming gulfs of "cruel crawling foam" that divide one Atlantic roller from another shades of exquisite violet, and the complementary chords of

those brilliant primary colours that glow on the broad cheeks of the great cumulus clouds which sometimes tower like Alps toward the zenith, and which the rising or setting sun incarnadines. Many of the critics, whose knowledge of the sea was in some cases limited to a glimpse of it from the end of a Brighton pier, or through the window of a Brighton hotel, shrieked loud and shrill. They know better now. They have learned that, while foam may be all the colours of the rainbow, it is rarely, if ever, white. White, as far as colour goes, is a negative condition, which, when it belongs to a transparent or crystalline substance, such as foam or snow, is extremely sensitive to and ready to assume the colours of surrounding objects, when contact is direct. When it is interrupted, or, in other words, when foam and snow are in shadow, they assume, as I have already pointed out, the complementary tones of the brilliant hues with which the sun paints the heavens. Thus it is that a great sea painter is, or could be if he chose, a great snow painter. To him, the silent peaks of Darien will reveal their secrets as readily as the rolling



"MOONRISE ON THE BAR"

BY JULIUS OLSSON



"THE COASTS OF THE SIRENS"
BY JULIUS OLSSON



"THE WHITE SQUALL"

(The property of the Corporation of Birmingham)

BY JULIUS OLSSON

sea. Mr. Olsson's pictures of the higher Pyrenees, prove him to be no exception to this rule.

But there is another gift that a man must possess before he can become a great marine painter, viz., that of rendering the dignity, grandeur and beauty of the clouds. This is not so necessary to those artists who use the sea as a setting for shipping, or for some dramatic incident, such as the departure or return of a lifeboat, or a miraculous draught of fishes. These men use the sea more or less as a fabric on which to weave their story. To the man, however, who goes to the sea for all his inspirations, who loves it with the passion of a Byron, whose soul thrills to all its moods, the pageant of the clouds is of the utmost importance. Whether as broad-winged heralds of the storm, blushing hand-maids of the lusty old Sun God, or pale novices of the Virgin Moon, they mean so much in all his visions of the sea. They add passion to its fury and pathos to its softer moments ; and, like the accompanying chords to some sweet melody, they increase a thousand-fold the sublime harmony of the original theme. And so we find Julius Olsson

treating the clouds with the same breadth of vision and sympathetic insight that mark his handling of the sea. No other man that I know of gets so near to that sense of sublime height and godlike isolation with which the great cumuli impress the mind. I mean particularly those immense masses of vapour which, sometimes in unsettled weather, or when the air is charged with electricity, tower like mountains towards the zenith, exhibiting all the contours and effects of light and shade of a range of snowy Alps, as they rear their mighty shoulders fretted with shadows into the boundless blue of heaven. And few men have given us so truthfully the menace of the hurrying storm cloud : that dark curtain of vapour which approaches so rapidly, and in whose murky depths swings the cradle of the wind.

There is one other mood of the sea that Mr. Olsson has made peculiarly his own. It is that tender half-time between day and night, when the moon, as yet but a pale disc, peeps over the distant horizon and lays a ribbon of golden sheen across the face of the waters. It is a moment of intense

Country Cottages and their Gardens

beauty. The sun has gone, and with him the pomp and splendour of the day: and Nature with a sigh of regret is turning her chastened gaze towards the milder splendours of the queen of night. Everything is enveloped in a tender after-glow: there are no strong contrasts of tone. The mystery and charm is one of colour only: hence its attraction for our artist.

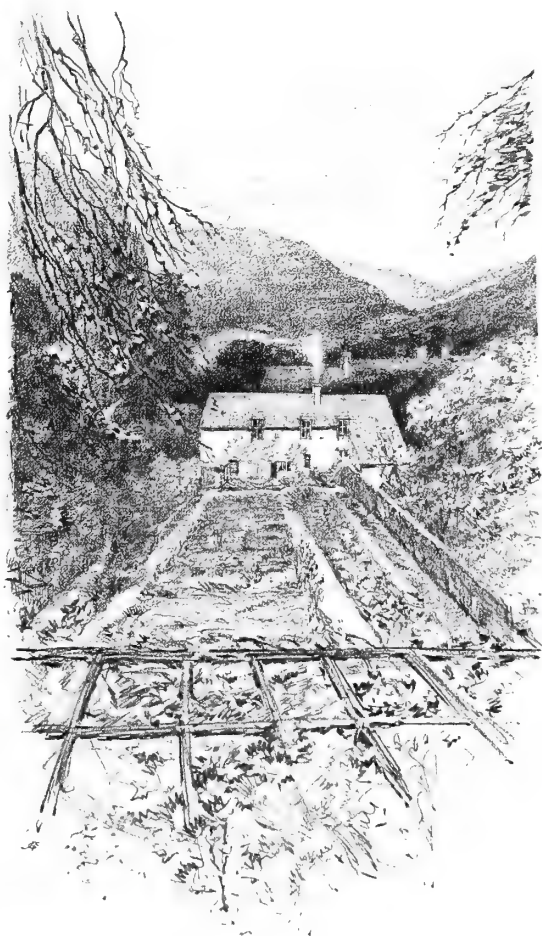
In the treatment of foam, Mr. Olsson holds, as I have already indicated, a foremost place. Many men have given us truthful renderings of breaking waves, but few have had the courage or the knowledge to treat, except as a mere sketch, that fretwork of wrinkled foam, into which the churned-up water has been lashed by the force of the advancing and receding waves, as they hurl themselves on sand and shingle, or chase each other over the harbour bar. The endless forms of the multitudinous ripples and eddies, the endless curves with their endless intersections, overlappings, rushes and rebounds, must of necessity baffle all but the keenest and most ardent of observers. For although by certain tricks and dexterity of handling some resemblance may be obtained, the most accurate drawing is necessary to give the sense of power and ceaseless motion which we find in all Mr. Olsson's seascapes. And this ability has been acquired by him through many years of constant and loving observation and study.

The sea cannot be painted as can the component parts of a landscape. It is impossible to set up a canvas and imitate bit by bit. Not for one single second does any portion of the sea remain in the same position, or under the same effect of light. It is therefore only by an infinite number of mental and sketch-book notes that an accurate knowledge is obtained. For twenty years Mr. Olsson has been taking these notes and storing them in his mind; not only from the rocky shores of Cornwall where he lives, and where the Atlantic rollers come thundering after their three thousand miles of unimpeded progress from distant Labrador, but also from the deck of his yacht, in which he has been in the habit of cruising summer after summer. He knows the coast from the Scillies to the Isle of Wight as well as most men know their way to the nearest railway station. It is this consuming passion that has made him what he is—in many ways our greatest sea-painter. He thinks in waves and storm-clouds, in rainbows and driving mist. He knows where the wind is, what the tide is doing and the age of the moon as well as any pilot, and he uses this knowledge as only a great artist can.

A. G. F. S.

COUNTRY COTTAGES AND THEIR GARDENS. ILLUSTRATED BY C. E. MALLOWS.

THERE is a small village in the West of England where the old indigenous cottage building has almost entirely disappeared. It has been replaced at different times by types varying in interest from those of later Georgian days to those bearing the Victorian stamp. Though little of the earlier work remains to leaven the uninteresting and often offensive accretions of later times, the loss in this respect has in large measure been compensated for by the cottage gardens, so thoughtfully and pleasantly have they been planned and tended. Even the village inn, an uninteresting building in itself, is made quite attractive by its long straight stone-flagged approach, bordered on each side with broad bands of high old-fashioned flowers. This foreground is so pleasant, that the dull building at the



A HOLIDAY COTTAGE IN MONMOUTHSHIRE, ADAPTED FROM AN OLD CIDER MILL BY C. E. MALLOWS, F.R.I.B.A.

Country Cottages and their Gardens

back of it has lost much of its ugliness. One in search of the picturesque might pass through the whole length of the village without remark and yet receive a general impression that the place possessed both interest and charm, so good an effect has the careful gardening had upon uninteresting building. All this has been brought about by the expenditure of very little else than good taste and common sense controlled by the art of making the most of things.

The Cottage with its Garden plays such an important part in the making or the marring of our country villages that it is a matter for no little surprise that examples such as the one just mentioned are so comparatively rare. What has been so easily and so well accomplished in this remote little village

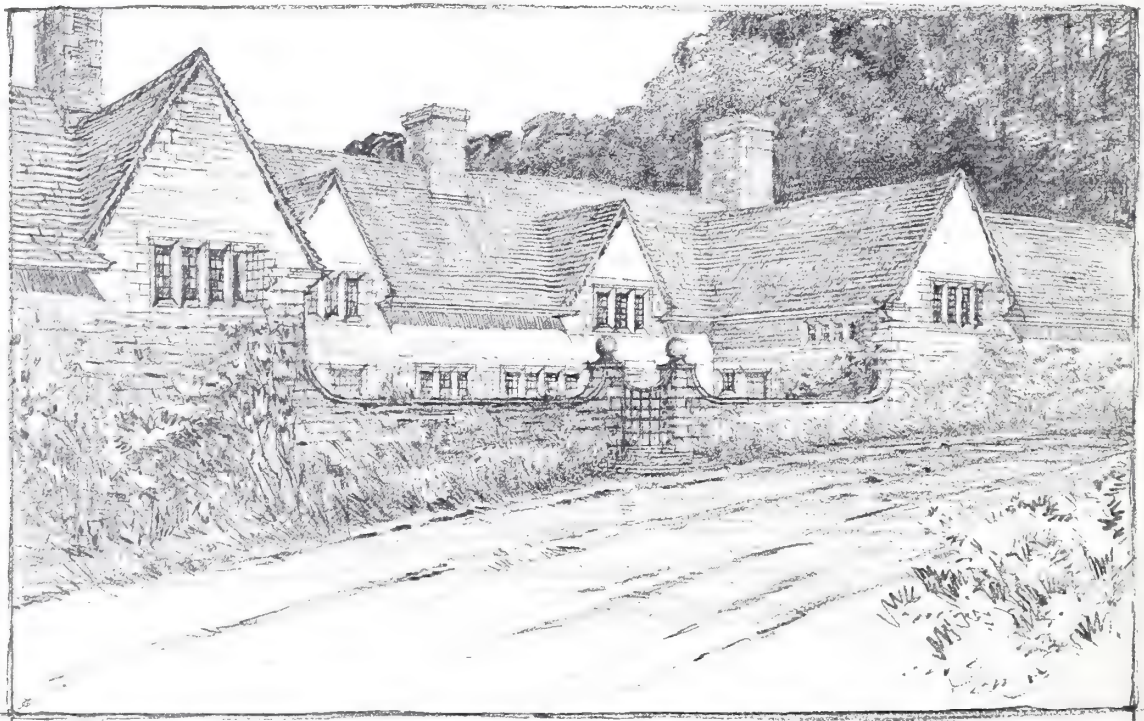


PAIR OF COTTAGES

DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

could be just as easily repeated in hundreds of other instances, and the artistic gain to the countryside would be great.

The elementary principles that should obtain in garden design are much better understood to-day than even a few years since; in almost every



GROUP OF FOUR COTTAGES

DESIGNED AND DRAWN BY C. E. MALLOWS F.R.I.B.A



TWO HALF-TIMBERED COTTAGES
DESIGNED AND DRAWN BY C. E.
MALLOWS, F.R.I.B.A.

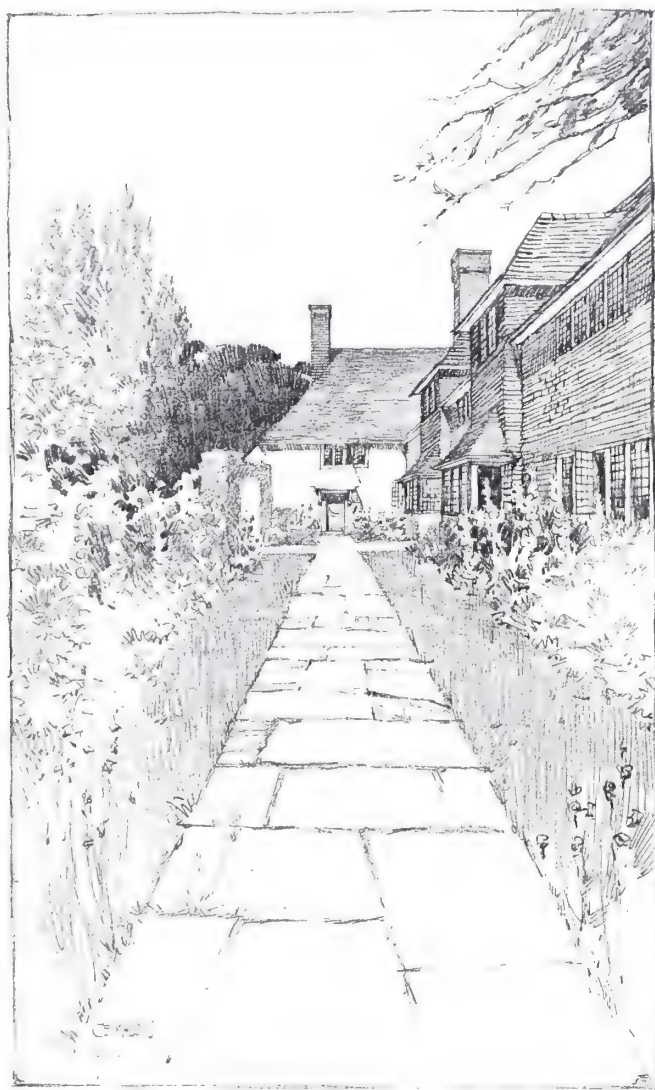
Country Cottages and their Gardens

district of England nowadays there is someone with a real care and interest in such things, and whose influence might be brought to bear on those who have power to act. A great gain towards the desired end would be the formation of small garden societies in each district, whose aim and object should be to arouse the interest of villagers themselves in their gardens, and, under wise direction, to foster a spirit of friendly rivalry in the care of them. If the County Councils could be induced to give grants in aid of the improvement of the villages in this way, not only for the improvement of the village garden, but of the village green and roadside (in nearly every village there is room for it), they would be devoting money

to as good a purpose as could be found in modern village life. A grant of money that would induce villagers to take an interest in the study of horticulture and garden work, would be an education grant of the wisest and best kind, and one that in a few years would yield very desirable and enduring assets. Even on such barren architectural ground, and with such unpromising material as existed in the village just mentioned, the difference in the aspect of the village by the making of these pleasant cottage gardens is notable, and suggests what delightful things could be done in districts where the old gardens have gone, but where the old buildings have been spared. Many such are to be found in the stone-built villages of the

Nene valley, where only good gardening and judicious planting are needed to add immensely to their interest; in fact it is at present the chief thing wanting to the complete enjoyment of the wonderful architecture of the churches and the delightful building of the cottages and larger houses surrounding them.

Some praiseworthy efforts have from time to time been made in many villages, both by the private individuals with a care for such things, and also by various societies interested in horticulture. In every case the results have more than justified the efforts, not only as regards the gardens themselves, but in the general appearance of the village. In one instance the idea has spread, as it would in most cases, through the entire village from the humble cottage to the larger houses, so that the simple orderliness of the small garden has been increased in value by thoughtful planting in the roads, by careful shaping and clipping of existing trees and foliage, and in short by taking care to turn all the natural advantages of the village to the greatest account. There are hundreds of such villages waiting for treatment in a similar manner to-day; some with untidy and unkempt greens, only needing care and attention to be made quite beautiful; dank and unwholesome ponds being converted into attractive water-gardens; broken and uncared for crosses only requiring careful repair to once more tell an old



GROUP OF SIX COTTAGES

DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

Country Cottages and their Gardens



SKETCH FOR A THATCHED WEEK-END COTTAGE

DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

tale in village history. The churchyards in many cases are either left to desolation or, what is far worse, ruined by modern "improvements," bringing with them all the brutalities of modern manu-

factured materials. These things could either be remedied altogether, or the asperities softened by the means just indicated, and the gain to the charm and interest of the villages would be immense and



ANOTHER SKETCH OF THE COTTAGE ILLUSTRATED ABOVE

Country Cottages and their Gardens

undeniable. What better appeal can there be for good gardening than in God's acre itself?

Another and a far more serious evil to rural England than the want of care and thought in gardening and kindred subjects lies in the existence of bad cottage building in general, and in particular that for which the Government and the various authorities in the country are responsible. None of the admirable efforts of to-day to improve these things appears to have even pricked the skin of time-hardened officialdom. It is well-nigh impossible in any county to escape that particular curse which blights any and every part of the country it touches. Officialdom, when it turns its attention to building, whether old or new, is no respecter of beautiful scenery and cares nought for historic or sacred associations; it is a ruthless and thoughtless destroyer of both. If there is one district in England more than another where it might reasonably have been assumed some atten-



LODGE AND GARDEN WALK AT TIRLEY COURT, CHESHIRE
DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.



SKETCH FOR COTTAGE AT BYFLEET, SURREY
DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

tion would have been given to such subjects, it is surely in the valley of the Wye, near Tintern Abbey. Yet the Government Department responsible for matters of this nature have chosen that precise spot for the building of a group of cottages of the very worst type of official "reach-me-downs." Whether Tintern Abbey is approached from Chepstow by road or rail, there is no escaping them. If the intention had been to exhibit to the world the department's incompetence in artistic matters, no better position could have been chosen, no better subjects selected, and certainly no better colour used. These cottages can be seen miles away; they have been placed high up on the banks of the river and the open country is around them; their shapes are hideous and their colour is red with a blatant redness that will never fade, and with which time and nature will have nothing to do for many a year. There is no mistaking their origin, they are stamped with the official stamp, and no doubt if closer examination of them were made the very number of the pigeon-hole could be found from which they were drawn. Yet the government cottages at Tintern are but types of hundreds of others that are yearly built by officialdom in all its various ugly shapes, and will continue to be built, it is to be

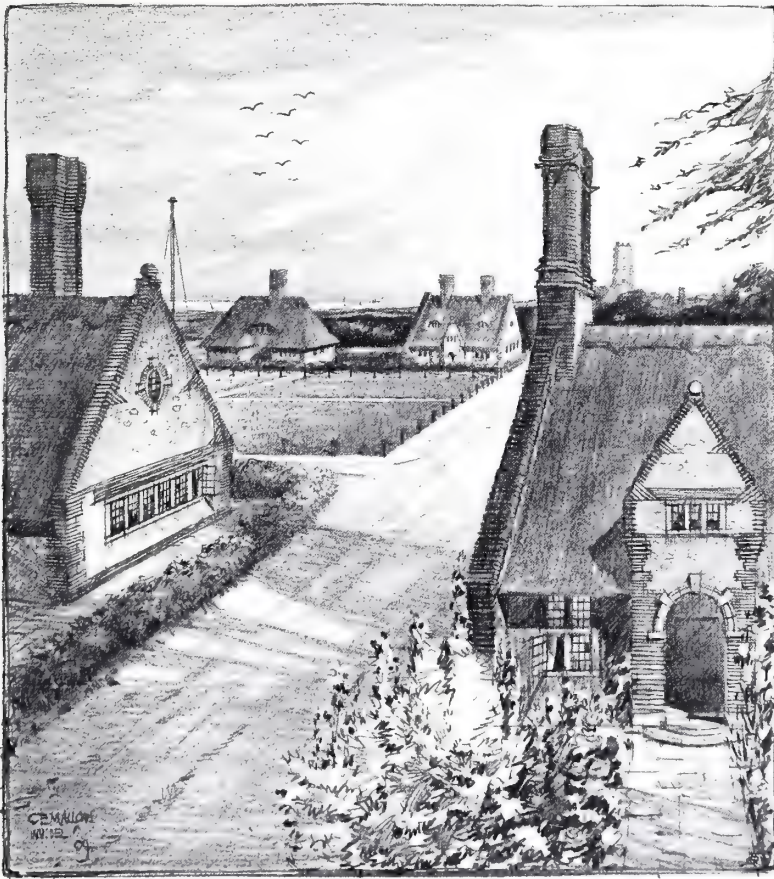
Country Cottages and their Gardens

feared, for years to come, until the taste and culture of the people come to the rescue and insist on a return to the principles of old-time building, which after all are but based on common sense and reason and need no deep research to discover.

With these notes we publish some sketch designs for small cottages and gardens which show an endeavour to return to such principles both in building and garden design, and which have been planned in every case to suit a given site and given conditions. The view on page 283, however, is not an original design so far as the building itself is concerned. It illustrates what was, until a few years ago, an old cider mill in Monmouthshire which has been re-arranged to serve the purpose of a holiday cottage, the only alterations made being those required for doors, windows and floors; the structure itself remaining practically unaltered. This little cottage, set amidst lovely scenery, is an excellent example



PART OF A COTTAGE AT BIDDENHAM, BEDS.
C. E. MALLOWS, F.R.I.B.A., ARCHITECT



SKETCH SHOWING PART OF PROPOSED DEVELOPMENT SCHEME AT HAPPISBURGH,
NORFOLK
DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

of how such a change should be made and of what can be done by simple means and by materials rightly used under sympathetic direction. In this instance, the wise director was Mr. H. Avray Tipping, to whose discerning and fertile mind and wide knowledge of gardening is due one of the most charming and delightful wild and rock gardens in England. It adjoins the small cottage shown in this sketch. In the illustration on page 285 the two cottages were planned for a site surrounded on the north and east by a wood and on ground falling rapidly to the south and west. The buildings were naturally placed on the higher part, and a small garden court formed between them, open on one side to the south-west. The exist-

Ferdinand Engelmüller

ence of an old retaining wall was the reason for the lower part of the cottages being in brick, and a quantity of fine old oak near at hand, taken from a windmill (recently destroyed), for the upper part being entirely of wood and plaster. As a much better effect is obtained by omitting the usual fence between the gardens on the south-west side the only division planned is that effected by the wide path leading from the road to the steps on either side. Quite a different effect is shown in the sketch for double cottages on page 284, but the same idea of the one garden in front approached from the centre of the group has been retained. Another version is shown on the same page; in this instance there are four cottages around one central garden, instead of two, and two projecting wings are built right up to the lane itself. On page 286, a group of six cottages has been planned for a narrow oblong site with larger houses in the centre and two small ones facing each other at either end.

The two sketches on page 287 are preliminary designs for a small thatched week-end cottage, a feature of the plan being the provision of an out-of-door shelter for summer meals. The small garden

walk leading from the drive to the lodge at Tirley Court, Cheshire, is illustrated on page 288, and part of the Happisburgh development scheme, showing a portion of the proposed village hall on the left of the sketch, is suggested on page 289. The cottage at Byfleet (p. 288) was designed for a site in the midst of a pine wood. The view shows the entrance part, which is to be approached from the road by a stone-flagged path, six feet wide. The materials will be local hand-made purple bricks for the walling and old tiles for the roofing. A portion of a cottage at Biddenham, built some years ago, illustrates on page 289 an idea for a verandah which can be used both from the dining and sitting-rooms as a shelter, and also for out-of-door meals.

FERDINAND ENGELMÜLLER'S BOHEMIAN LANDSCAPES. BY M. GLASER.

FERDINAND ENGELMÜLLER, whose work is now introduced to the readers of *THE STUDIO* for the first time, is a Czech by race and has acquired considerable renown as a painter of Prague, which



"EARLY SPRING" (ETCHING)

BY FERDINAND ENGELMÜLLER



"THE FOUR SEASONS: SPRING." FROM THE PASTEL
DRAWING BY FERDINAND ENGELMÜLLER

Ferdinand Engelmüller

he has portrayed in a series of *plein-air* pictures giving vistas of the old city from many points of view. But when mention is made to him nowadays of his popularity in this respect he modestly repudiates any claim to it; he would even seem to be half ashamed about it, and scarcely likes to be reminded of the days when to earn a scanty pittance, he painted large pictures which a wide-awake publisher has utilised for the well-known postcards of "picturesque Prague."

Prague is Engelmüller's native city, and his love for the interesting old town, whose manifold beauties never escape his observant eye, is eloquently expressed in all his pictures of the city. He has but to look from the window of his studio to find inspiration for subjects innumerable. Stepping out on to an open balustrade he can take in at a glance the many picturesque features of his *Vaterstadt*—the Hofburg on yonder hill covered with trees, the Cathedral of St. Vitus,

besides a hundred towers grey with age, and numerous other edifices which remain as the venerable relics of a hoary antiquity. Old houses and many nooks and corners serve as accessories to give completion to the picture, and for foreground he has the famous Karlsbrücke with its statues, forming the connecting link between the "Old Town" and the "Kleinseite" across the Moldau, which hereabouts offers a variety of scenery with its verdant isles. Engelmüller's portrayal of Prague has always been truthful and attractive, whether the occasion has been a sunny day in spring-time, a warm moonlight night in summer, or one of those wintry days when the town wears a raiment of snow and the river is one broad expanse of ice.

In his later career Engelmüller has not concerned himself with views of Prague, but has selected his themes solely from the realm of landscape proper. As a rule these landscapes are



"IN THE MEADOWS" (PASTEL)

BY FERDINAND ENGELMÜLLER



"THE POPLARS," FROM THE PASTEL
DRAWING BY FERDINAND ENGELMÜLLER.

Ferdinand Engel Müller



"TWILIGHT" (PASTEL)

BY FERDINAND ENGELMÜLLER

entirely without figures or other accessories; mostly it is some broad stretch of country, in which we discern the characteristics of the southern regions of Bohemia, that he presents to our view, and always it is rendered with perfect veracity and with telling effect. Simple bits of woody scenery furnish the *motifs* for many of his pictures—a group of trees, a remote spot in the recesses of a forest, or a road skirting a tract of pasture land, with an endless expanse of intense blue sky covering the whole like a beautiful canopy. In these pictures there is no trace of fortuity in the elements of which they are composed, nor are they the products of the imagination; what the artist offers is a consistent piece of pure landscape. Often, as in the picture called *A Summer Day*, which represents a bit of scenery in the district of Alt Bunzlau, we have an apparently humdrum tract of flat country, redeemed however, as in this case, by some peculiar atmospheric effect which, as

interpreted by the artist, lends interest to the work. In the cycle of *The Four Seasons*, from which we have selected *Spring* and *Summer*, it is the feeling by which they are pervaded that constitutes their essential moment and gives them so much charm; but they are at the same time faithful renderings of nature. Especially delicate in sentiment and happy in composition is the one representing *Summer*, with its tall dark trees and the calm pool in which their reflections are visible. Such a work as this points to an indefatigable study of nature. A further step forward in the study of effects of light is to be observed in the work called *Twilight*. In this study in subdued tones the distribution of the light in the background, with its reflection on the pasture in the foreground, is very ably carried out, and the work as a whole is one which in its frank sincerity is distinctly pleasing. It is not in keeping with Engel Müller's nature to descend to artifices for

Ferdinand Engelmüller

the purpose of eliciting the approbation of the "man in the street"; but on the other hand there is, both in his vision and his manner of setting down his observations, something very homely and unaffected. In depicting a tree, for instance, his method is not that of laying on the colour in thick, heavy bold strokes. Wholly uninfluenced by the modern French school, he is cautious and deliberate in his method of work; many preliminary sketches are made, and only when the structure of the tree has been completely mastered by close and continued observation is the brush, chalk or crayon taken in hand and the final stages entered upon. Thus it comes about that so far as draughtsmanship is concerned his work is altogether free from fault—he is far too conscientious, too honest to fail in this respect. In colour and composition his work is never disconcerting. It would be difficult to assign him a place among the adherents of any master or school, but rather one must give him the

credit of being an independent worker, following his own bent.

Engelmüller began his artistic career as a pupil of the well-known landscape painter, Mařak of Prague; he followed up his training under that artist by a course of study in Munich, and later, in his maturer years, he has spent some time in Italy, gathering ideas and devoting himself with unflagging energy to the attainment of technical proficiency. Among his latest achievements, those which have been inspired by his travels in Italy deserve mention. In such subjects as *Fiesole* and *Monte Pincio* the beneficial results of the inspiration are conspicuous in the execution, and the architectural details which figure as accessories in the composition are successfully handled.

Equally at home in the use of oil and pastel for his landscape work, Engelmüller has a special affection for the latter medium, and it is in this that most of the works now reproduced have been executed. A notice of the artist's career, how-



"A SUMMER DAY"

BY FERDINAND ENGELMÜLLER



"THE FOUR SEASONS: SUMMER" (PASTEL)

BY FERDINAND ENGELMÜLLER

ever, would not be complete without mention of his essays in etching and lithography, in both of which mediums he has produced commendable results. The etching reproduced as the first illustration to this article is an admirable and typical example of his skill in handling the needle, and testifies again to his scrupulous and veracious draughtsmanship. He has ever been a strenuous worker, and in addition to his numerous achievements in landscape he has illustrated numerous books by native Czech poets. In this branch of his work he has had an opportunity of giving free rein to his imagination—to live as it were in a world of myth and romance; but it must be acknowledged that he has kept himself within reasonable bounds and never allowed his fancy to run riot.

Engelmüller has never troubled himself much about theories. While others have championed new ideas and striven for victory in much debated fields, he has pursued the even tenour of his way, looking neither to the right nor to the left, resolved only to yield the best that is in him. In his own country his talents have met with due recognition. The Modern Gallery at Prague has acquired one of his pastels, and another of his works has been *couronné* by the Academy. As a teacher he is

held in much esteem in his native city, and it is safe to say that in this sphere of his activities still more honour is in store for him. M. G.

THE ARTS AND CRAFTS EXHIBITION SOCIETY: A RETROSPECT.

IN his admirable biography of William Morris, Mr. Mackail attributes to the Art Workers' Guild the origin of the Arts and Crafts Exhibition Society, and it is likely that the existence of the Guild made possible the foundation of the institution whose ninth exhibition has just been opened at the New Gallery. But Mr. Walter Crane, the original and the present President of the Arts and Crafts Society, and throughout its existence one of its ablest and most consistent supporters, traces its roots still farther back, to a little informal association of artistic craftsmen who met for the first time at the house of Mr. Lewis F. Day one stormy January evening in the beginning of the 'eighties, and afterwards in rotation at the studios or homes of the members, to discuss problems of decorative design and other kindred matters. Until that time there had been scarcely any unity among decorative artists, but the little "fireside"

The Arts and Crafts Exhibition Society

society proved the value of combination, and although obscure it enjoyed a useful and happy existence for three or four years, when it was absorbed into the Art Workers' Guild.

Mr. Crane agrees with Mr. Mackail in ascribing to the earlier efforts of William Morris the source of most of the subsequent developments of the Arts and Crafts Society. The group of craftsmen of which it was composed in 1888 were, says Mr. Mackail, drawn together from very different quarters and worked in very various methods, but each in his own sphere aimed at a renaissance of the decorative arts which should act at once through and towards more humanized conditions of life both for the workman and for those for whom he worked, "and there were few if any among them who would not readily have acknowledged Morris as their master." Morris had at first to combat the pretentious ugliness of domestic decoration of which the 1851 Exhibition contained so many painful examples, and Mr. Crane regards the things that came forth from his unpretending house in Queen Square as "the sling and stone that have slain the false ideas of vulgar smartness" wherever refinement and feeling have been exercised at all. Morris, however, took no part in the inception of the proposed Arts and Crafts Exhibition scheme, and although wholly in favour of the movement generally he rather dreaded the opening of the exhibition because he doubted the possibility of its success.

The revolt against the Royal Academy in 1885-6 was an important factor in the foundation of the Arts and Crafts Exhibition Society. Discontent among the outsiders was more than usually rife just then, and much correspondence in the newspapers and several

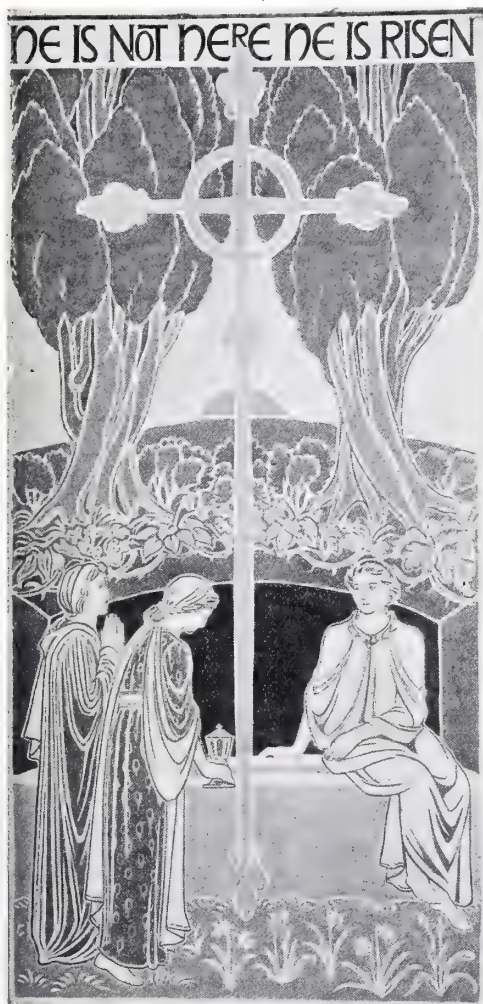
meetings of artists culminated in a proposal for a National Art Exhibition to be held in rivalry to the Academy—a proposal that led to no direct result. The decorative artists and craftsmen took a prominent part in the agitation, which they apparently hoped might lead to the institution of an exhibition in which their own work, as well as that of the painters, might be fitly displayed. But according to Mr. Crane the craftsmen after a time came to feel that the painters were but little interested in the reform of the Academy except in so far as it affected the selection and arrangement of their pictures. Therefore, as there seemed to be no prospect of a thoroughly representative exhibition of all kinds of art, the craftsmen and



BOOKBINDING

BY DOUGLAS COCKERELL.

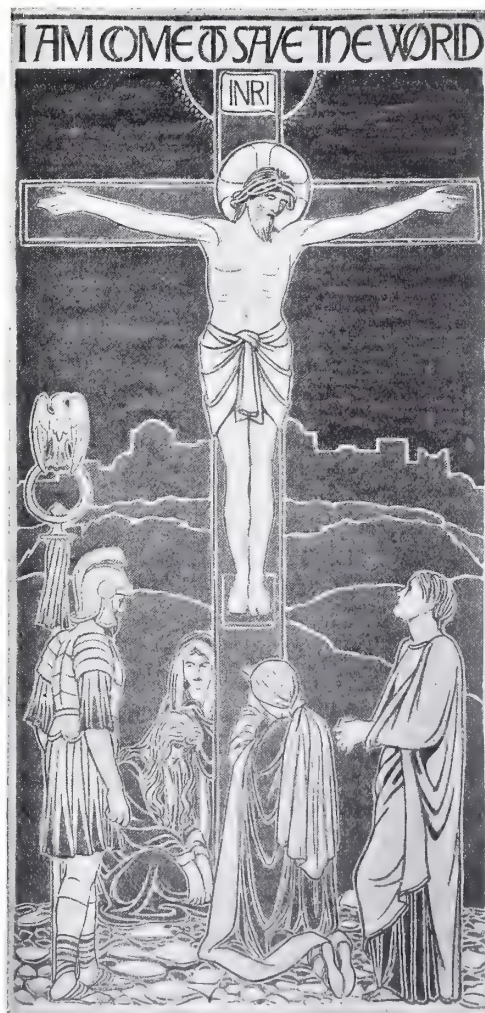
The Arts and Crafts Exhibition Society



CARTOON FOR SGRAFFITO PANEL
BY HEYWOOD SUMNER

decorative workers seceded from the movement and took counsel together. Mr. W. A. S. Benson and one or two others organized a provisional committee, chiefly composed of members of the Art Workers' Guild, and plans for holding a first exhibition of decorative art were soon set on foot. The new association was at first known as "The Combined Arts." The title of "The Arts and Crafts Society," afterwards adopted, was suggested by Mr. Cobden-Sanderson, who was also responsible for the rule of printing in the catalogues the names of the designers and of the actual executants of works, as well as those of the firms by whom they were exhibited. Unfortunately this excellent rule caused considerable friction at the Society's first exhibition, and certain firms of decorators declined to contribute because it was enforced.

The New Gallery, then new indeed, for it had been in existence only a few months, was engaged for the first exhibition, which was opened on the 1st of October, 1888—somewhat prematurely, for it was barely complete. Mr. Walter Crane, who had been chosen as President of the Arts and Crafts Society, wrote an introduction to the catalogue, in which he claimed that, as the true root and basis of all art lies in the handicrafts, art should be recognised in the humblest object and material, and felt to be as valuable in its way as the more highly rewarded pictorial skill. The President's introduction was accompanied by brief introductory essays, written, as he pointed out, by men whose names were associated with the subjects of which they treated, not only in the literary sense, but as designers and workers. Mr.



CARTOON FOR SGRAFFITO PANEL AT ST. JOHN'S
CHURCH, MILES PLATTING, MANCHESTER
BY HEYWOOD SUMNER

The Arts and Crafts Exhibition Society



LEATHER CARD CASE AND BOX
BY NELIA CASELLA

Crane himself wrote on "Decorative Painting and Design" and on "Wall Papers"; William Morris on "Textiles"; G. T. Robinson on "Fictiles"; W. A. S. Benson on "Metal Work"; Somers Clarke on "Stone and Wood Carving," "Stained Glass" and "Table Glass"; Stephen Webb on "Furniture"; T. J. Cobden-Sanderson on "Book-binding"; and Emery Walker on "Printing."

Although the average standard of the first exhibition was not so high as that attained in later years, some of the contributions were of great excellence, and it is interesting to know the opinion upon the earliest "Arts and Crafts" of a critic so intelligent as Burne-Jones, who was, however, far from approving of all that he saw there. "Amongst some stuff and nonsense," he said, "are some beautiful things, delightful to look at, and here for the first time one can measure the change that has happened in the last twenty years. I felt little short of despair when I first heard of the project,

and now I am a bit elated." The lectures given at the exhibition on technical subjects by various members of the Arts and Crafts Society were of great value, and to one of them we owe the re-awakening of Morris's interest in printing, which had been for a time dormant, and the foundation of the famous Kelmscott Press. Indirectly this was due to Mr. Cobden-Sanderson, whose account of the affair will be best given in his own words, written five years ago, in a note on the lectures at the first exhibition. "Perhaps in view of the results which have flowed from it, and at this distance of time I may dwell for a moment on the lecture on Letterpress Printing. It was at my urgent request that Mr. Emery Walker overcame his reluctance to speak in public, and I therefore claim for myself the honour of being the real author of the Kelmscott Press. For it was in consequence of this lecture, given by Mr. Emery Walker at my request, and the lantern slides of beautiful old founts of type and manuscripts by which it was illustrated, that William Morris was induced to turn again his attention to printing, and this time



LEATHER BOOK COVER

BY NELIA CASELLA

as a printer to produce in friendly collaboration with Mr. Walker that splendid series of printed books which has inspired printing with a new life and enriched the libraries of the world with books

The Arts and Crafts Exhibition Society



ENAMELLED GLASS VESSELS AND BRONZE WEIGHT

BY NELIA CASELLA



TWO FIGURES FORMING PART OF A MEMORIAL.



BY GILBERT BAYES

The Arts and Crafts Exhibition Society

as nobly conceived and executed as any that distinguish the great age of printing itself." From

Another consequence of the Arts and Crafts Exhibition of 1888 was the revival of public interest in the arts of writing and illuminating. A passionate admirer of the ancient illuminated manuscripts, Morris—who when a dying man found his greatest joy in examining the thirteenth-century examples borrowed for him from the Dorchester House library—was himself a most accomplished executant of this kind of work. A few pages of his manuscripts were shown in the exhibition of 1888, and these, in the opinion of Mr. Crane, were the seeds of the modern



LEATHER BOX

BY NELIA CASELLA

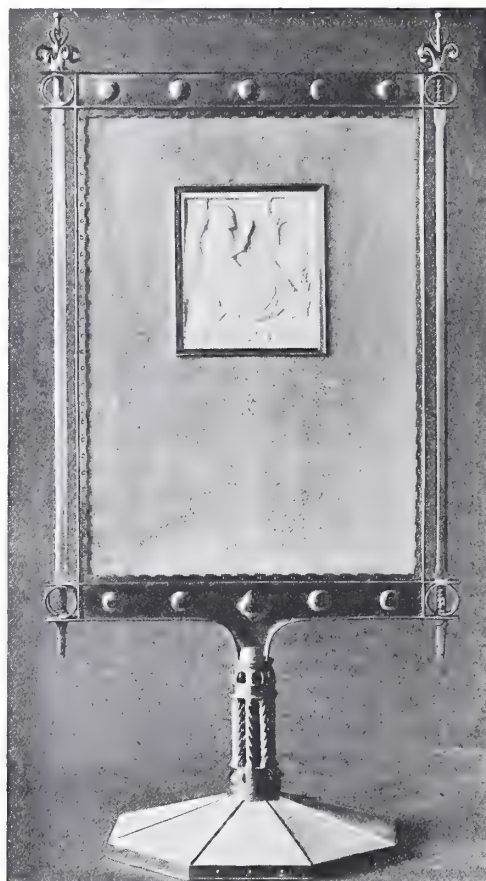
this time until the end of his life the interest of Morris in printing remained unabated. His

development of the arts of writing and colouring, of which to-day we see so many admirable examples.



IVORY BOX WITH BRASS MOUNTINGS
BY RICHARD GARBE

collaboration with Mr. Emery Walker led to his designing a type of his own, and to the production in 1891 of the first book from the Kelmscott Press, "The Story of the Glittering Plain."



BACK OF REVOLVING MIRROR EXECUTED IN FISH SKIN, BRASS & STEEL, WITH CARVED IVORY PANEL
BY RICHARD GARBE

The Arts and Crafts Exhibition Society



ILLUMINATED TITLE PAGE BY LUCIEN PISSARRO
(By permission of M. Eug. Rodriguez, President
of the Société des Cents Bibliophiles)

In spite of some Philistine scoffing and some banter at the expense of a few of the extremest works shown, the organizers of the Arts and Crafts Society had reason to congratulate themselves upon the success of their first exhibition, the artistic interest of which was generally acknowledged. At the meeting at Liverpool in December, 1888, of the Congress of the National Association for the Advancement of Art, both Morris and Mr. Crane spoke out bravely on behalf of the new movement, which was evidently in Leighton's mind when, in his address as President of the Congress, he referred to the recent growth of good artistic production in connection with industry "through the initiative of a mere handful of enthusiastic and highly gifted men." So complimentary was Leighton that Mr. Crane, in introducing

to the Congress the subject of Applied Art, was tempted to hold forth an olive branch towards the Royal Academy, which institution he had criticised with some freedom. Here was, he said, a splendid opportunity of proving the reality of the Academy's new enthusiasm for the arts and crafts. The Society intended to hold in the following autumn a second exhibition on the lines of the one that had just proved so successful at the New Gallery. Would not the Academy lend them their noble galleries at Burlington House?

Burlington House was not lent by the Royal Academy—probably Mr. Crane was not exactly hopeful when he made the suggestion—and the New Gallery was again selected for the exhibition of 1889. "As for the exhibition," wrote Morris in that year on the 10th of October, "I think it will be a success. The rooms look very pretty, and there are a good



COVER OF BOOK BY LUCIEN PISSARRO
(By permission of M. Eug. Rodriguez)



ILLUMINATED PAGE

BY JESSIE BAYES

many interesting works there. The visitors come pretty well: these first three days they have taken more than double they did in the same time last year; so this looks good." Another exhibition was held at the same place in 1890, in which furniture and embroidery were made the special features, and in December of that year William Morris succeeded Mr. Crane as President of the Society. After 1890 the exhibitions of the Arts and Crafts Society were triennial; and the first of these, held in 1893, was of great interest. The splendid tapestries from the Morris looms were the most striking things in an exhibition that was more catholic in tendency than any of its predecessors. The Royal Academy was represented by Leighton, who sent some models, and by several of its members, including Sir Lawrence Alma-Tadema, who contributed a seat for a studio. A feature of the exhibition of 1893, was a collection of books and bindings, shown side by side with a

hand-press at work throwing off sheets of William Morris's "Lecture on Gothic Architecture." This was the only exhibition held during the presidency of Morris.

That great poet, designer and craftsman, whose work and example had been pre-eminent influences in the movement that led to the foundation of the Arts and Crafts Society, died in October 1896, on the morning of the private view of the fifth exhibition, and the visitors on their way to the New Gallery saw the "Death of William Morris" announced on the posters in Regent Street. The exhibition whose opening thus tragically coincided with the death of the Society's President, included, among many other things of interest, a striking mantelpiece by Harrison Townsend and Frampton, in the modelled detail of which appeared the typical "Frampton tree" that afterwards in numberless instances influenced the work of our young designers. The same artist's ingenious combination of tree form with the flat seed-vessels of the honesty plant, shown in a modelled frieze at the 1896 exhibition, was another starting point of a fashion in design.

In 1899 the Arts and Crafts Society, which had re-elected Mr. Crane as President, devoted one of the three rooms at the New Gallery to a memorial exhibition of the work of Morris, examples of whose manifold industries filled many cases and covered the walls. An exhibition was held at the New Gallery in 1903, and another at the Grafton Gallery in 1906, but both are too recent to need remark except for the striking evidence they displayed of developments in certain arts and crafts that before the foundation of the Society had long been neglected. The arts of illumination, writing and lettering, which owed their revival to the pages by Morris, already mentioned, and the crafts of the jeweller and the enameller—both of which were almost unrepresented in the earlier exhibitions—were shown in 1903 and 1906 to be living and vigorous. More encouraging and more full of hope for the future than anything were the accomplished contributions to these exhibitions of the



*(Destined for the Dean Vaughan
Memorial Church, Kensal Rise.
Photo by Marie Leon)*

CENTRE PANEL OF ALTAR TRIPTYCH
BY J. D. BATTEN

A. G. MacGregor

students of the craft schools of London and Birmingham, whose teachers may fairly be said to have obtained their inspiration, if not their direct instruction, from the men who more than twenty years ago were instrumental in founding the Arts and Crafts Society. W. T. WHITLEY.

[The illustrations accompanying the foregoing article represent a few of the more important contributions to the present exhibition of the Arts and Crafts Society, but we defer dealing specifically with this exhibition until next month, when we hope to illustrate a further selection of the works shown, including the remaining portions of Mr. Batten's altar triptych destined for the Church of St. Martin (erected as a memorial to Dean Vaughan) at Kensal Rise. Of this important work, on which the artist has been engaged for some four years, only the centre panel had been photographed in time for reproduction in this number.

—THE EDITOR.]

THE LATE A. G. MACGREGOR. — AN APPRECIATION.

A CONSISTENT and sincere conception of art as serving and ennobling life appears in the work of the late A. G. Macgregor. Like Millet in France he quietly scorned to play any tricks for the amusement of the public, and owed allegiance to no school but himself. Whether in one of his few laboured ethical canvases or in a water-colour drawing of landscape, one knows that he was realising his creed, that to embody in a symbol some sensation, great or trivial, is the artist's main business. As a student of history and as one who had groped among the

philosophies, he was well aware that our philosophies and histories, and therefore our religions, are all under revision. These were all human activities which interested him intensely, as witness his *Descent of Ishtar*, *The Vision of St. Ausgarius* and the beautiful interpretation of a Northern saga in *The Spirit of Life*.

It is no surprise to find that a man who could feel some of life's great verities so articulately as appears in *Wasted Hours* or *Sorrow and Memory*, had a fervent admiration for the art of Watts, whom in his few canvases he so resembled in intellectual outlook, while in accurate and strong drawing he may be said to have been superior to the master.

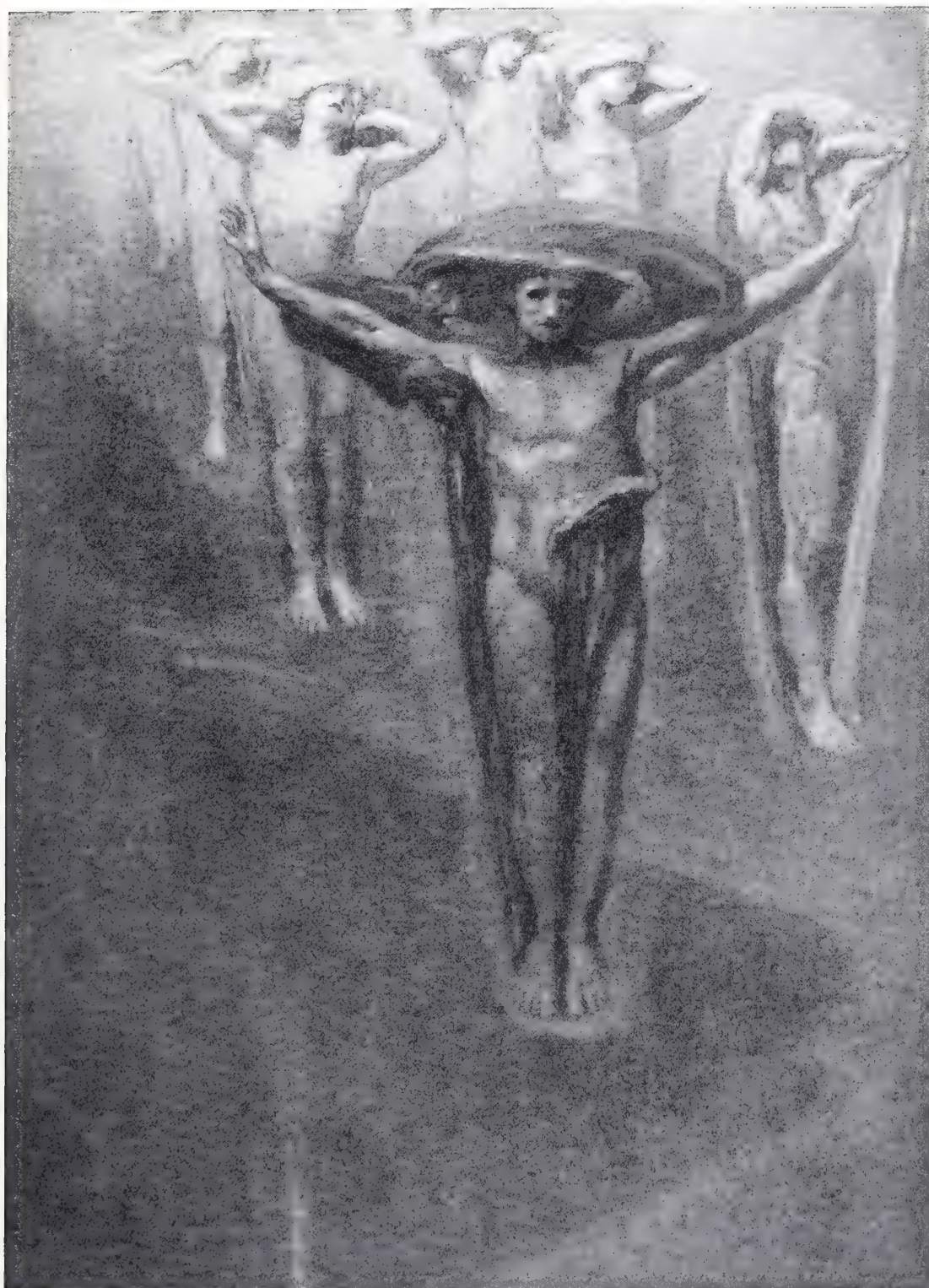
Moderate as was Macgregor's output in quantity, one feels at once awed and lifted by the robust and yet supremely sympathetic character of his recorded visions. The actuality and strength of his work are



"SORROW AND MEMORY"

BY A. G. MACGREGOR

(By permission of Mrs. MacGregor)



(By permission of Mrs MacGregor)

"WASTED HOURS"
BY A. G. MACGREGOR

Studio-Talk

well exemplified not only in the pieces of portraiture, whether in oil, tempera or slighter media, but in his very manner of making them—remodelling, repainting, and in some cases wholly recasting them. It was characteristic that he always attended to the portraiture of hands, whether of a war-worn general, or of some loving mother of a nursery, or of the little child's own self. If in landscape Macgregor produced little beyond a few sketches treasured by friends and purchasers, it was perhaps because it was the ethical and the human that appealed most strongly to him.

Visitors to his studio know the zest with which he sought to express himself in sculpture. His chief piece, the group of *The Road-Hammerers*, wrought and re-wrought to a satisfying pitch of swing and rhythm, is a high example of art's tribute to the heroic in man's ordinary toil. It is a great poem of life and labour. It is the creation of a man who knew that things exist and are of value only by reason of their fundamental qualities.

With Macgregor the artist was so much the man, and his works were so much his children, that it is permissible to close this very brief tribute to his art with a note of elegy for the friend that is lately gone, after a long illness bravely endured. As a brother-artist has said, "he had such a zest for life." His heart was large enough to love the whole world of nature—mother-earth in all her fertility, the sea in all its moods, the sounding city rich in the interests and penalties of its strife and din—but especially the whole human race with its wonderful past and its powers for the future. He was ever a stout fighter for principles and an enemy of all cant and meanness. He had a most chivalrous and ennobling conception of womanhood. He felt a profound compassion for the genuinely poor and

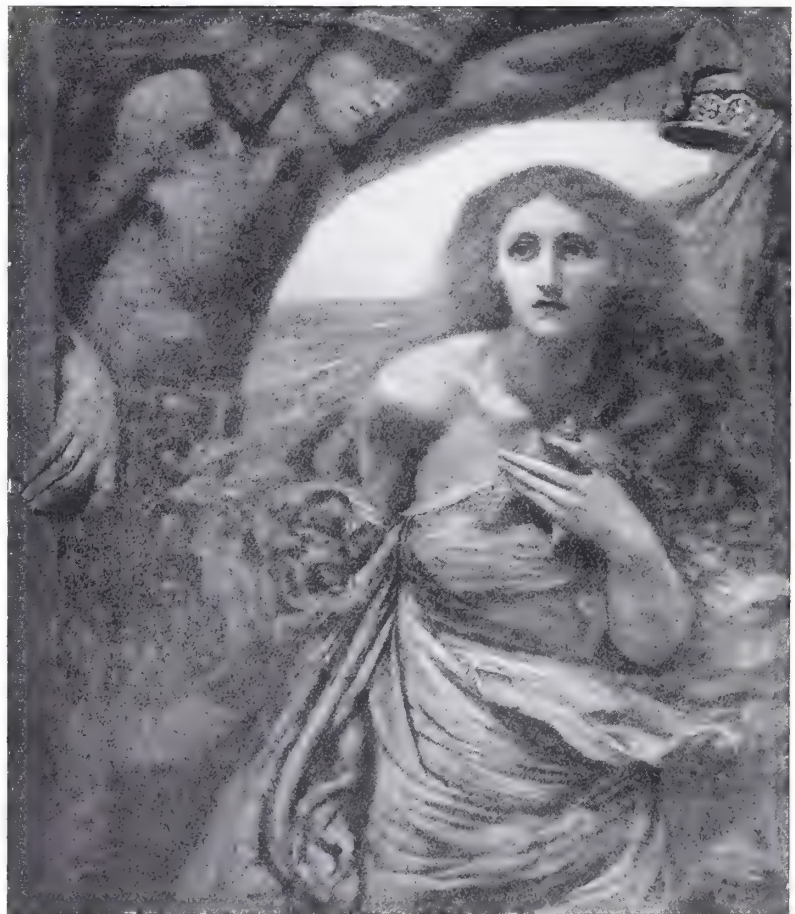
unlucky; and he adored little children. Prematurely taken from the comradeship of life, he has left to those dear to him and to his comrades an abiding memory of a man to whom his art was an expression of a most sincere philosophy, radiant with the love and joy of real humanity.

W. H. D.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The *Family Group*, by Franz Hals, which Messrs. Duveen Bros. have kindly allowed us to reproduce, was recently acquired from Col. Warde for a very large sum (considerably more than £50,000, we believe). The painting had been in the possession of Col. Warde's family for a century and a half, and contrary to what has been stated in some quarters, there was never any doubt about its authorship. The great value placed on Hals' paintings witnesses



"THE DESCENT OF ISHTAR"

BY A. G. MACGREGOR
(By permission of Mrs. MacGregor)



"A FAMILY GROUP." BY FRANZ HALS

(By permission of Messrs. Duxen Bros.)



WELSH NATIONAL WAR MEMORIAL AT CARDIFF
DESIGNED AND MODELLED BY ALBERT TOFT

to the appreciation which our own period has given to painting which long suffered neglect at the hands of connoisseurs. Hals painted for a public who were not to come into existence until two hundred and fifty years after his death. He is the supreme prototype of the modern freedom of style, and he anticipated the observation of natural, or accidental gesture, which the modern vision has identified with itself.

The last exhibition of the New English Art Club, like the previous one, was held in the galleries of the Royal Society of British Artists, where the work of the club's members shows to much greater advantage than in the rooms they used to

occupy. In this latest display Mr. Wilson Steer's picture, *The Horse-Shoe Bend of the Severn*, was the most notable contribution. Such instinctive self-expression as is evident in this painting is the thing that saved its painter from the sheer intellectualism into which he has sometimes been betrayed by his all-round genius. The exhibition was too rich in a variety of intentions to be even summarised in the space at disposal. Personality has always found its native element in this club; the names of the personalities and the art that is part of the names, are very familiar to our readers. We must mention the exceptional strength of the water-colour and other drawings, which included a little masterpiece by Prof. Tonks, *Scarborough Harbour*.

The National Welsh War Memorial, of which we give illustrations, is the work of Mr. Albert Toft, and is a fine example of monumental sculpture. The three figures are in bronze, the rest of the memorial being of Portland stone, except the steps and corner pillars, which are of granite. The simple dignity of the entire monument is in keeping with its object, which is to commemorate



WELSH NATIONAL WAR MEMORIAL: FIGURE SYMBOLIZING "GRIEF"
BY ALBERT TOFT

Studio-Talk



WELSH NATIONAL WAR MEMORIAL:
FIGURE SYMBOLIZING "PEACE" BY ALBERT TOFT

the share taken by Welsh regiments in the South African war.

At the Carfax Gallery last month a most interesting exhibition was that of Mr. J. Havard Thomas's drawings, bas-reliefs, and other sculpture. Mr. Thomas's classicism is too extreme for the generation to which he belongs. Except Rodin, whose aims are so different, there is, perhaps, no sculptor whose scholarship is so perfect. Mr. Thomas's work contradicts the spirit of our age, but because of its perfection it stands a better chance of surviving it than much else that is more in keeping with the time—more *zeitmässig*.

The Leicester Galleries have had an attractive programme in Mrs. Allingham's dainty art, which convinces by evidence of temperament and feeling, and the work of Birket Foster, done within such narrow limits, but within these sometimes approaching to greatness. There were also at the same Galleries various groups of drawings by Mr. G. D. Armour, Mr. Rackham and Mr. A. S. Hartrick, illustrating certain books which, if not already noticed in our reviews, are there referred to now.

At the Fine Art Society's Galleries last month there was an exhibition of W. Kuhnert's paintings of Wild Beasts and Birds of Africa and Ceylon, truly remarkable in thorough knowledge of the ways of big game and in power of expressing the most characteristic habits of movement in various animals. At the same galleries there was an attractive exhibition of Japanese dolls and Chinese figurines—the former being those made according to traditional formulas for children's festivals and presenting schemes of rare colour and decoration, while the Chinese figurines were fascinating in their *naïveté*.

At the Ryder Gallery two exhibitions held last month by women artists are worthy of particular mention. Miss Frances Hodgkins, except for a



WELSH NATIONAL WAR MEMORIAL: FIGURE SYMBOLIZING "WARFARE"
BY ALBERT TOFT



CARICATURE PORTRAIT

BY HORACE TAYLOR

mannerism responsible for a certain streakiness, is an impressionist of close and original observation, while Miss Fairburn, a sympathetic painter of children, showed excellent qualities in other subjects, her *Goblin Market* perhaps revealing her talents at their best.

Mr. Horace C. Taylor, four of whose works are here reproduced, made his *début* as an exhibitor at the first London Salon of the Allied Artists' Association, where his exhibits attracted considerable attention for their audacious novelty. Caricature in black-and-white is well understood by the British public, but caricature in oil paint puzzles not a few, who regard it as a slighting of the medium, forgetful of the fact that there may be high seriousness in caricature as well as in other forms of art.

Of Mr. Taylor's technical accomplishments the paintings here reproduced speak for themselves, though the brilliance of the light effect in *The Duet* needs colour to be fully appreciated. After studying at the Royal Academy Schools Mr. Taylor spent some time at Munich, where his sense of the grotesque was developed amid an atmosphere more congenial to new ideas in paint than that of these more conservative shores. Returning to London he met with little sympathy from "selection committees" till the "no-jury" exhibition at the Albert Hall gave him his first opportunity to come before the British public. He is but little over the legal age of manhood, and his future career promises to be full of interest.

The New Society of Water Colour Painters, under the Presidency of Sir Wm. Eden, held their exhibition at The New Dudley Galleries in November. Including as it does such interesting painters as Messrs. George Thomson, Frederic Catchpole, Tatton Winter, Fred Mayor, and Arthur G. Bell, this Society bids fair to become one of the most successful among the smaller groups of artists with aims in common.



"THE JESTER"

BY HORACE TAYLOR

Studio-Talk



"THE DREAMER"

BY HORACE TAYLOR

Mr. W. Russell Flint's drawings illustrating "The Meditations of Marcus Aurelius" and "The Song of Solomon," shown at the Medici's Society's gallery in Albemarle Street, prove him to be a true designer, resourceful in colour and using his effects, as well as detail, symbolically.

The London Sketch Club are as vivacious as ever. Their last exhibition was held at their own rooms in Wells Street, and retained the native character of the Club, which was best distinguished, perhaps, in the work of Mr. Lawson Wood, Cecil Aldin, Tom Browne, and John Hassall.

The Sir John Cass Arts and Crafts' Society held their Fourth Annual Exhibition at the Walker Gallery, amongst the most successful exhibitors being Messrs. Gilbert Bayes, Alfred Hughes,

R. F. Wells, C. Pibworth, E. A. Shipwright and Harold Stabler, and Mrs. Harold Stabler, Miss B. Goff, and Miss Violet Ramsay.

LIVERPOOL.—The recent Autumn Exhibition of the Walker Art Gallery proved more attractive than usual, not only on account of the controversy surrounding some of the prominent pictures, but owing also to several alterations and improvements permitting a more effective display of work. Notably increased space, more tasteful arrangement, and additional prominence were accorded to craftsmanship. Thus in hand-wrought jewellery, silver ware, beaten metal work, statuettes and ceramics, many interesting objects appealed to a growing public appreciation of artistic design.

Space permits only a brief reference to the excellence of the jewellery produced by Miss Lilian Allen, Mr. J. A. Hodel, Mrs. Englebach, Mrs. A. Thompson Hill, Miss Alice Lisle and Miss Blanche Waldron, Miss E. M. Hendy, Miss E. Beatrice Krell, Miss S. Firth, Miss Kate Eadie, Miss Florence Stern, Mrs. Kate Garnett, and Mrs. Edith Linnell. Amongst this jewellery one noted an admirable advance in the art of enamelling, especially in the designs of Mrs. E. Bethune. Mr. J. Paul Cooper contributed silverware characterised by the refinement of design



"THE DUET"

BY HORACE TAYLOR

and perfection of workmanship we are accustomed to associate with this artist's productions, one principal piece being an elegant silver chalice, the stem entwined with finely wrought foliated work and all enriched by jewels. The wrought silver embellishment to a backhair comb, and to the handles of a set of spoons, by Mr. R. P. Roberts, combined tasteful design and good workmanship.

Among the small bronzes and statuettes were several clever examples by E. O. Rosales, J. H. Morcom, Morris Harding, and Miss D. B. Carey Morgan. Mons. Auguste Seysse's two little bronze figures of *Elephants*, cleverly composed, spontaneous in action, and well modelled without excess of labour, and a small bronze group entitled *A Kiss*, by Miss Mary Pownall (Mrs. A. Bromet), attracted attention. But undoubtedly the pre-eminent exhibit in this section was the original model of the bronze by Alfred Gilbert, M.V.O., entitled in the catalogue *Mors Janua Vitæ*, of which a reproduction has already appeared at page 99 of the November number of THE STUDIO, where it is called *Study for an Urn*.

H. B. B.



"THE KISS" (BRONZE) BY MARY POWNALL

GLASGOW.—At the Second Annual Exhibition of the "Scottish Art Circle" the most conspicuous picture was a large pastel study of children in their cot, newly awakened by the bright sun streaming through the casement window. In *Morning Glories* (p. 317) M. B. Barnard (Mrs. Macgregor Whyte) found a congenial subject, and in a happy medium, combined with body colour, she made admirable decorative use of greys, blues and dull reds. The flower pictures by the President, Mr. Henry Erskine, and the etchings of French cathedrals and local edifices by Mr. John Nisbet, were amongst other interesting items at the same exhibition.

A young painter whose doings of late have aroused great interest is Mr. William Wells, R.B.A. Beginning his art studies at the Slade School, he subsequently pursued them in Paris, afterwards painting at Etaples; then he returned to Glasgow, took up scenic art, ultimately settling in Lancashire. Last year might well have been termed a Wells' year. Beginning with an exhibition of over forty pictures at a private gallery in Glasgow, where a few days after opening every one had a red star, the exhibition at the Fine Art Institute followed, and will be remembered by many because of a remarkable landscape by Mr. Wells—*A Lancashire Village*, which is now one of the most notable possessions of the Scottish Modern Arts Association, and was reproduced in THE STUDIO last May.

William Wells troubles not with art theories; he is practical and direct; he loves Nature passionately, lives much in the open, and, being temperamentally an artist, is impelled to record his impressions. This he does in whatever medium or mediums best serve his immediate purpose—oil or water-colour, or a combination of water-colour with oil, charcoal or Indian ink, giving the impression of an entirely new technique. The accompanying coloured reproduction of a small studio picture recently shown at a Glasgow exhibition is in the artist's special manner, and gives an excellent idea of his treatment; it has all the technical qualities of a pastel drawing in its delicate combinations of grey and brown. The tonal effect is well managed, the pose of the figure natural, the anatomy cleverly suggested, while the mysterious feeling of pale moonlight is accurately conveyed. The relation of the figure to the background might have been modified without lessening



*(The property of
Greene & Thomas, Esq.)*

"THE OLD GARDEN." FROM THE WATER-
COLOUR DRAWING BY WILLIAM WELLS, R.B.A.



"MORNING GLORIES"

BY MARY B. BARNARD

the interest, the clever drawing of the head being slightly discounted by the oblique line of the gable beyond.

J. T.

BERLIN.—Two German painters who belong to the older generation have been honoured by comprehensive exhibitions on the occasion of their seventieth birthdays. Eduard von Gebhardt was to be studied at Schulte's, and Hans Thoma in Fritz Gurlitt's Salon. Both artists have produced real national art, Gebhardt with a loving eye for the Holbein age, Rembrandt and Leys, and Thoma with an extra tenderness for Böcklin. Yet both masters are so racially national in their strange mixture of manliness and childlike simplicity, of elevation and sobriety, that this may have somewhat hindered their international classicality. The dramatic pulse is strong in Gebhardt, and has increased rather than slackened with advancing age. Thoma has unalterably remained the lyricist.

The Gebhardt Exhibition afforded an approximately complete survey of the life work of our greatest religious painter. He began in 1863 with *Christ entering Jerusalem*, and since 1900 some of his subjects are *Christ walking on the Sea*, *The Sermon on the Mount*, *Moses striking the Rock*, and *The Prodigal Son*. From the very beginning he has faithfully followed the ways of the old German masters, never attempting to study the real Oriental *milieu*, because it was not to him an essential part of sacred events. There is an aspect of *naïveté* about his Saviour, his Moses, his hosts of people, who look like real provincial Germans clad in Renaissance apparel, but his feeling is always so sincere and intense that he disarms objections. With all his conservatism of subject he has been a progressive technician. Deep and quiet local tonalities have become differentiated until the half tone, not quite to the advantage of his art, is now dominant. His master-hand is best visible in the numerous



“THE LAUGHING WOMAN”
BY EDUARD VON GEBHARDT

(In the possession of Prof. Oeder)



(In the possession of Prof. Oeder)

STUDY. BY EDUARD VON GEBHARDT

studies for his wall and easel paintings, which proclaim the triumph of the colourist as well as of the physiognomist.

The Thoma Exhibition at Gurlitt's was an exceptionally interesting one on account of the discrimination shown in the choice of the exhibits. We know Thoma well as the composer of biblical or rural scenes in the homely style of our Schongauer or Richter. We know him also as the adorer of Italian scenery and mythology; but we could not always admire works of that kind. Generally he is most delightful in landscape, and landscape was the dominant feature in the Gurlitt show. Whether Thoma paints the country of the Rhine, the Main, the Danube, the Black Forest or Italy, we always hear the music of the silent hymn-singer in the revelations of his brush. Facts are stated in abundance, but never without their significance, and whenever man and animal figure in the scenery, they are always the essential parts of an organic entity.



STUDY FOR "THE SERMON ON THE MOUNT"

BY EDUARD VON GEBHARDT

The Salon Cassirer has been holding an exhibition of the latest works of Ulrich Hubener and Lovis Corinth. Both artists again gave proof of talent and taste, without betraying new development, and it is to be regretted that they do not somewhat limit fertility in favour of patient execution.

J. J.

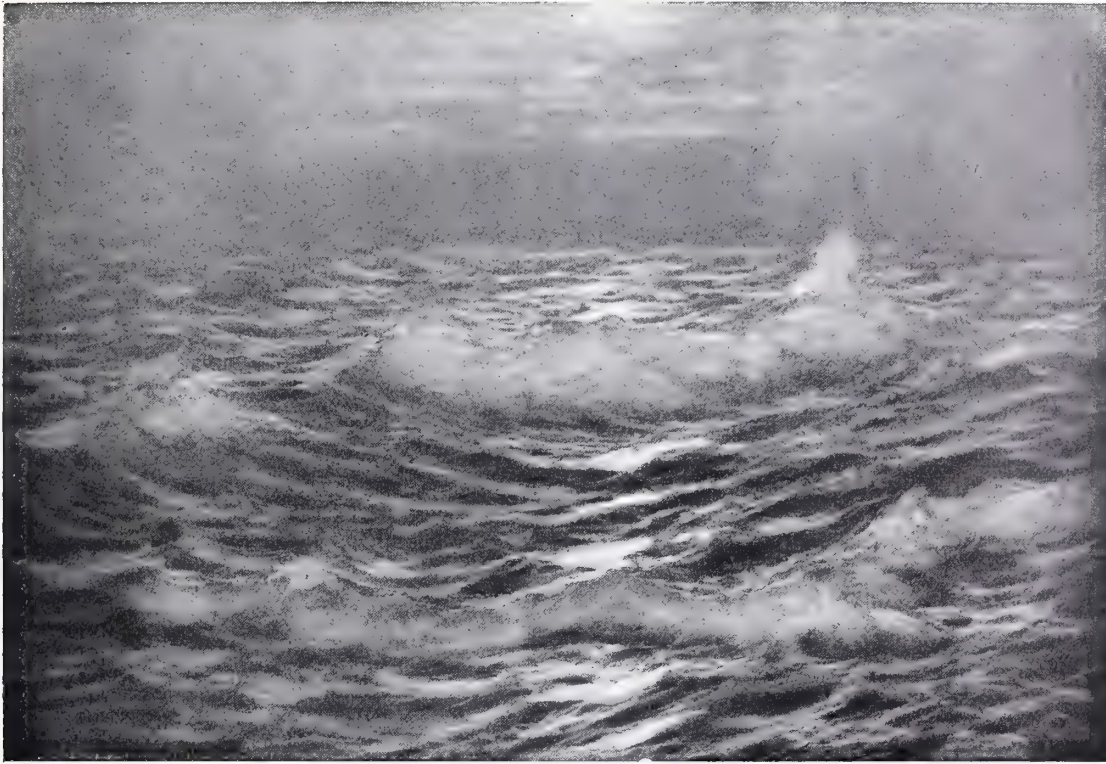
PARIS.—The George Petit Galleries were occupied during October last with the sixth Salon of the "Gravure Originale en Couleurs," and again, as I did in the case of the previous show, I must comment upon the great progress made by the excellent Society, under the able presidency of Mons. J. F. Raffaelli. The number of works exhibited—totalling no less than 378—was an evidence of the importance of this salon, and there was an abundance of interesting engravings on the walls. Among the most charming, I recollect those of M. F. Charlet, which, while full of the true spirit of the etcher's art, were very reminiscent of certain of his most beautiful water-colours. In his work and that of M. Luigini we always find something of a higher order than mere "visiting card" engraving or things hurriedly botched up with a view to a successful sale; their plates are carefully worked on, and each proof from them is a veritable treasure. In the same category I place also M. Abel Truchet's engravings of Venice, remarkable for their warmth of colouring.

M. Simon gains each year a more complete mastery of the art and has an exceedingly agreeable style, while his very sensitive line, and the adroitness with which he controls the "biting," betray the born etcher. Paris sketches are in particular his speciality, and we now give a reproduction of one of the most important of these. Most of the exhibitors remained true to their accustomed haunts; so we found M. Arsène Chabanian remaining always the excellent painter of those well-known seascapes of his; he is at his best in depicting a simple view of the open sea, in order to fix upon his plate the most diverse aspects of nature. M. Louis Dauphin depicted in his etchings the little sunny ports of the south of France, M. Gustave Fraipont showed a view of Malines (one of the most beautiful things in the show), M. Guirand de Scevola the terrace at Versailles, M. Latenay some scenes at Fontainebleau of indefinable charm, M. Marten van der Loo views of Ghent, Malines and Lierre, M. Jeannot visions of the *beau monde*, and M.



"L'HIVER." FROM THE COLOURED
ETCHING BY FRANÇOIS SIMON.





"LA VAGUE" (COLOURED ETCHING)

BY ARSÈNE CHABANIAN

Eugène Delâtre (one of the initiators of the movement) a beautiful *Soleil couchant*.

One of the most important exhibits was the large triptych *Au Pays de la Mer*, by Ch. Cottet, which he has engraved in collaboration with M. Ch. Coppier. No one can have forgotten this moving work, which is now in the Luxembourg, and is one of the most celebrated of the painter's works. The President of the Society, M. Raffaelli, showed among other things five plates in colours to illustrate Huysmans' "*Sœurs Valard*." M. Adrien Etienne has an elegant and refined conception of the modern woman. Finally the "gypsographs" of M. Pierre Roche struck me by their originality, which indeed is always evidenced in his work.

On November 28th last the centenary was celebrated near Valognes, in Lower Normandy, of one of the greatest French writers of the century, Jules Barbey d'Aurevilly, who for many years bore the appellation of "Connétable de Lettres." The occasion was marked by the unveiling, before a very distinguished gathering, of a bronze bust by Rodin—one of the master's finest pieces. He has powerfully depicted the noble and proud figure of

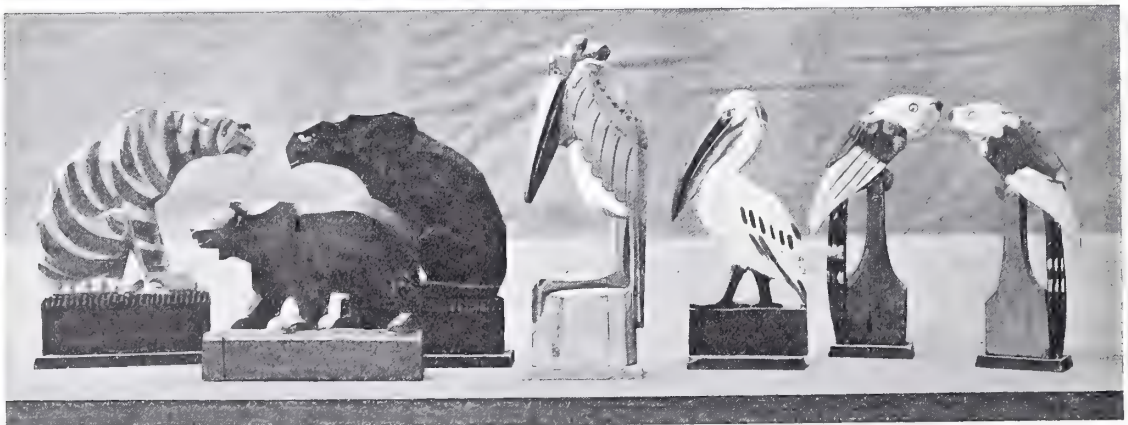
the author of the "*Diaboliques*," the big genial features and the rather contemptuous expression of this noble recluse.

The Société de la Gravure en Noir, founded by M. Edouard André, has attained quite remarkable success with the Parisian public. This International Association has had several satisfactory exhibitions abroad, and has recently held its second exhibition in Paris in the Allard Galleries. Among the two hundred and thirty seven works exhibited I noticed few that were entirely devoid of interest, and a certain number were really first class. One could not but be pleased with the variety of the works shown. Some were done in the classical manner, such as the contributions of Brunet-Debaines, or the very important *Vue de Mont Saint Michel*, by M. J. M. Cazin, or again the beautiful etching of a Roman theatre by M. Dallet; but more numerous were plates in which the artists aimed at a bolder treatment and at getting stronger and broader effects. I was much taken with the frontispiece for the "*Cathédrale*," by Huysmans, etched by Ch. Jouas, whose two views of Paris, seen from the top of Nôtre Dame, also

charmed me by the grandeur of their conception and by the fine quality of the work. M. Le Meilleur has a very personal appreciation for the picturesque, and his *Chaumière aux Andelys*, and his scenes in Rouen, proclaim him in a certain degree a disciple of Hervier. But a few months ago I bestowed the greatest praise upon Marc Henri Meunier. This excellent young Belgian etcher remains still worthy of his illustrious name. Here also I saw excellent sketches of Paris streets by M. Renefer; portraits by M. Toupey; landscapes by M. Waidmann and M. Zoir; pictures of seaports by M. de Hanzen; of Norman buildings by M. Hillekamp; while as to M. François Simon, one can only say that every day he shows more astounding virtuosity.

Auguste Lepère is one of those artists who never rest. He has hardly left his work in Paris before he sets up his easel in the country—in the copses of La Vendée—and to delight our eyes he has just shown *chez Sagot* the fruits of his summer's toil, in which work we find this artist at his very best. H. F.

VIENNA.—Every year brings new developments in the domain of toys, for many artists of note are turning their thoughts in this direction. The movement is particularly lively in Vienna and other Austrian towns, and may lead to interesting developments, for the Austrian Government through one of its departments is making an experiment at Horitz, a small town in Bohemia, where toys designed by artists are now being made, thus creating a new industry. These artists, who have formed themselves into an association, give just the same earnest thought to the smallest detail in the toys as they do to larger works of art. How much life and movement Professor Barwig, the well-known wood sculptor, has put into the herd of sheep and other toys here reproduced! How quaint, too, are Professor Schufinsky's paper kites! What boy would not be delighted with them? And yet they have true artistic value. He has a score of boys and girls attending his voluntary class at Znaim, a small town in Moravia, and they are learning the art of toy-making, theory and practice going hand-in-hand. Fräulein Podhajska and Frau



TOYS CARVED IN WOOD

DESIGNED BY PROF. FRANZ BARWIG
EXECUTED BY THE GENOSSENSCHAFT DER SPIELWARENERZEUGER AT HORITZ, BOHEMIA



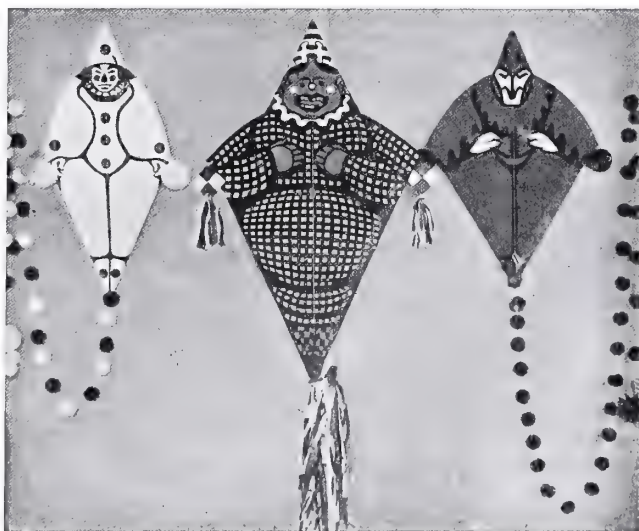
"THE FARMYARD"

BY MINKA PODHAJSKA

series of drawings of old farmsteads in the Egerland District of Bohemia. These "Bauernhöfe" are a special feature of the country, the long low houses, with the octagonal dove-cotes, telling well in the surrounding landscape. The drawing now reproduced was executed partly in coloured chalks and partly in water colours, a technique of which she is particularly fond. The Modern

Harlfinger-Zakucka are making further explorations and incursions in toyland. They are both craftswomen as well as artists and make their own models. The cultivation of good taste in the young cannot be begun too early, neither can the study of nature. And these modern toys answer both purposes, for they are really beautiful, artistic in every sense of the word, and, moreover, are true to nature.

At an interesting exhibition of work by some young Bohemian artists held some time ago at Heller's Art Gallery, the larger part was devoted to pictures in various techniques by Fräulein Otty Schneider, one of which is now reproduced in colours. Miss Schneider is a native of Leitmeritz, a Bohemian town, where she passed her early years. As a child she was fond of drawing and colouring her pictures. This love of colouring is inherent in her, and determined her to become an artist. Herr Eisert, a teacher in her native town, from whom she had lessons as a child, instilled a deep feeling for art in her, and afterwards she studied under Friedrich Fehr, who later became Professor at Karlsruhe, whither she followed him. On completing her studies in Karlsruhe, she spent some time in Dresden, Paris, Brittany, and Spain, everywhere devoting herself to the study of those fine old streets and buildings to be found in these places. On her return to Prague, she began a



PAINTED WOODEN FIGURES AND PAPER KITES

BY PROF. VIKTOR SCHUFINSKY



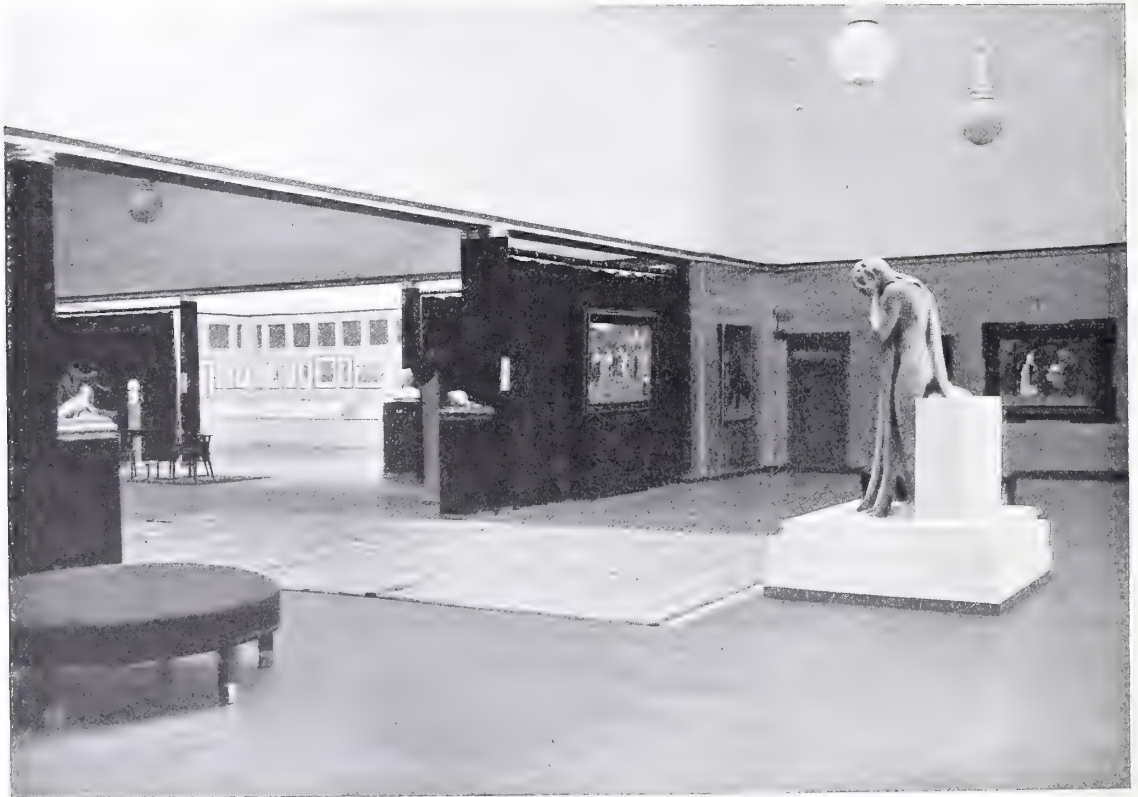
PAINTED WOODEN FIGURES BY FANNY HARLFINGER-ZAKUCKA

Gallery at Prague has acquired a large picture by Miss Schneider. _____

The Autumn Exhibition at the Secession was devoted to the works of Josef Engelhart, one of the society's most prominent members and original founders. There were no less than 233 items, but they were so diverse that the onlooker was never

fatigued, and during the whole of the ten weeks it was open the show was well attended. Engelhart is a true Viennese of a highly artistic temperament, and one who is ever seeking and ever finding new methods of expressing his artistic longings. He has travelled much in different parts of Europe, and the results of these travels were to be seen at the exhibition, which, including as it did his earliest as well as his latest achievements, enabled one to follow his artistic development. There were pencil sketches of ancient architecture, studies from life, oil paintings, water-colour drawings, pastels, sculpture, and objects belonging to the arts and crafts.

His pictures of Viennese life will remain as history to the coming generations, for here, too, the old is rapidly giving place to the new. How successful he is as a sculptor can be seen from the marble bust of his little daughter reproduced on p. 329. Another notable work of his is the fountain dedicated to Karl Borromäus, and erected in Vienna some months ago. Of late his attention



"SECESSION" EXHIBITION, VIENNA, WITH JOSEF ENGELHART'S WORKS

ARRANGED BY JOSEF PLEČNÍK



"A FARMYARD IN EGERLAND, BOHEMIA." FROM THE
WATER-COLOUR AND CHALK DRAWING BY OTTY SCHNEIDER.



PORTRAIT BUST

BY JOSEF ENGELHART

has been almost entirely given to sculpture, and he has painted but little.

A. S. L.

MUNICH. — The chief event of the year 1910 in this city will be a great exhibition of masterpieces of Mohammedan art in the permanent exhibition buildings erected here some three years ago. Preparations for this have been on foot for some time past, and are now being pushed forward energetically so that everything may be in order when the exhibition opens in May. Commissioners have visited every part of Europe, and have arranged for the loan of a large number of interesting and valuable examples of the artistic productions of the Mohammedan world, including many important works belonging to early periods. The exhibition will thus be of an international character; and not only will

the arts of painting and sculpture, carpet weaving, and other branches of industrial art, in its strict sense, be adequately represented, but there will be displayed a great variety of ancient objects in the production or adornment of which artistic talent was exercised, such as weapons of sundry kinds, tents, standards, saddles, trophies, musical instruments, costumes, fabrics. A group of Munich artists are occupying themselves with the fitting up of the exhibition halls for the reception of the exhibits, and will undertake the arrangement of the latter. The Great Hall bearing the name of Prince Ludwig, is being transformed into a "Festsaal," which will be capable of accommodating several thousand spectators in the amphitheatre. In the exhibition grounds also improvements are being made, in one portion (the South Park) trees are being planted to provide a shady retreat in sunny days, while ample provision is also being made for recreation in wet weather, and here too the services of artists and architects have been enlisted. A colony of oriental craftsmen working at their various industries, such as carpet weaving, silk and cotton weaving, gold and silver work, etc., will be one of the features of the exhibition, and special buildings are being provided for them.



STUDY

BY JOSEF ENGELHART



PORTRAIT

BY A. CLUYSENSAAR

BRUSSELS. — It appears that the rooms at the Art Gallery are no longer sufficient to contain all the numerous productions of the painters and sculptors of Brussels, and already several exhibitions have been organised successfully in the Salle Boute; but so far I have seen no show there which could compare in interest with the recent one, in which we had an opportunity of seeing the work of the figure painters, A. Cluysenaar, G. Lemmen, and G. M. Stevens; of the landscapists, W. Finch, Hazledine, and W. Schlobach; and of the sculptors, P. Dubois and Gaspar. Mons. Cluysenaar's pictures were of considerable importance, and comprised female portraits, portraits of children, studies, and a few landscapes. One hears it said frequently of his painting that it is *solide et savoureuse*, but it should also be added that there are inherent in it

qualities of bold draughtsmanship, strong colouring and a refined sentiment such as is a characteristic of the art of the contemporary Scottish school of painting. The talent of G. M. Stevens was once again evinced in delightful pictures of graceful femininity, among which *Le départ pour le tennis* was particularly worthy of notice. G. Lemmen, who exhibited a large and very varied selection—studies from the nude, landscapes, and flower-pieces—must be classed in the foremost rank of painters of rare talent and unexpected and charming colouring. The rugged Finnish landscapes of W. Finch; the English landscapes of Hazledine; the cool orchards of W. Schlobach, with some fine statuettes; a beautiful group by P. Dubois, and patient studies of animals by Gaspar, completed an exhibition of exceptional charm.

In the "Cercle Artistique de Bruxelles," a Dutch artist, M. van Andringa, showed recently a collection of pictures and drawings which attracted a large number of lovers of good painting to these



"ÉTUDE"

BY M. VAN ANDRINGA



"SUMMER EVENING"

BY EDWARD DUFNER

galleries. This artist, who is above all a colourist, seeks always for decorative effect. His large panel, *Des Coquelicots*, is consummately composed and of very sumptuous colouring. F. K.

PHILADELPHIA.—A high standard in the quality of the work shown in the Seventh Annual Exhibition of the Philadelphia Water-colour Club, held in the galleries of the Pennsylvania Academy of the Fine Arts, gave the visitor interested in that form of pictorial art a most agreeable impression. Not that all the pictures there to be seen were water-colours in the sense generally accepted as such a few years back, for many of them were really paintings in gouache or distemper on tinted papers, brown or grey, assisted sometimes by the use of pastel chalk or crayon, in fact any medium except oil-colour found suitable for the purpose of arriving at the desired result. The effects obtained were in many

cases quite equal to the use of oil pigment on canvas, as, for instance, in the works of Mr. Alexander Robinson, who exhibited a group of eight excellently painted studies of Holland and Italy, masterful in every touch, glowing with warm, subdued colour and low in tone. The picturesque boats of the Zuyder Zee furnished *motifs* for some of the most successful of them.

Very interesting in a different way were the works in water-colours of Mr. Alfred East, so well known to the readers of *THE STUDIO*. An exhibition of his works in oil has recently been held at the Academy, but he had not before shown aquarelles at Philadelphia. Admirable in drawing, careful and painstaking in detail, these drawings delighted the connoisseur of English landscape painting. His views of *A Suffolk Village* and *Knaresbro' Castle* deserve special mention as characteristic examples of his craft. Mr. D. Y. Cameron was



PORTRAIT SKETCH IN PASTEL

BY MAY HALLOWELL LOND



"LITTLE FACES AT THE WINDOW"

BY ADAM EMORY ALBRIGHT

Studio-Talk

well represented by some capital bits of Old Cairo, and a number of pictures of Scottish mountain scenery that were very successful in the use of washes of pure colour unaided by any touching of opaque lights. The fantastic, almost incredible colouring of certain districts of the Far West was well rendered by Mr. Albert Groll in his views of *The Painted Desert, Arizona*. Mr. Dwight W. Tryon exposed a group of delightfully poetic renditions of the moonlit sea, delicate in colour only as he knows how to make them. Mr. Charles Warren Eaton's *Lake Como* (p. 334) ably sustained the reputation of this well-known landscape painter in its truth to the facts in nature and withal no lack of feeling for sentiment. Several examples of the work of Mr. Herman Tudley Murphy, reminding one decidedly of certain of Whistler's symphonies in colour, were to be seen here. Mr. Edward

Dufner's *Summer Evening*, idyllic in conception, skilful in execution, and Miss Blanche Dillaye's *Moonlight*, mysteriously suggestive each in its own way, added much to the interest of the collection.

Occupying a conspicuous position in the large gallery was a pastel portrait entitled *Shadows*, by Mr. Thomas P. Anshutz; the subject, a handsome young American woman in creamy draperies, is treated in the artist's happiest vein, and gave *éclat* to the show. Portraits by May Hallowell Lond and by Jessie Willcox Smith deserve particular mention. Mr. Adam Emory Albright, in *Little Faces at the Window*, showed fine technique and at the same time interesting studies of child life. A group of sketches in water-colours by Miss Alice Schille, boldly handled, delightfully juicy in treatment, should be especially praised. Quite different in management of colour and yet very successful in effect were Mr. George Walter Dawson's admirable studies of gardens and roses, painted with careful attention to detail without losing any of the general glow of brilliant colour sought for. Mr. Chas. W. Hudson exhibited a number of most remarkably fascinating pictures of the great pine-trees of the Maine woods.

The exhibition of miniatures included about one hundred-and-fifty works and showed the great advance of the art during the past decade and also its increasing popularity. Most of the best known painters were represented in this collection. No longer limited to portraiture, they have ventured into the field of the figure painter, with gratifying results. Miss Laura Coombs Hills' *Nymph* was probably the best example of this form of miniature painting to be seen in the show. Excellent portraits were exhibited by Mrs. Emily Drayton Taylor, Miss Margaretta Archambault and Miss Sarah Yocum MacFadden.

E. C.

The National Gallery of South Australia has acquired by purchase two pictures by Mr. Algernon Talmage recently exhibited at the Goupil Gallery, viz., *The Glittering Stream* (reproduced in THE STUDIO of February last), and *Snowstorm in the Strand*.



"SHADOWS"

BY THOMAS P. ANSHUTZ



"LAKE COMO"

BY CHARLES WARREN EATON

(See *Philadelphia Studio-Talk*)

ART SCHOOL NOTES.

LONDON.—Sir Edward Poynter, at the prize-giving of the Royal Academy schools last month, devoted most of his address to the subject of the scheme of re-organisation, which was foreshadowed in these notes in the autumn. It has been no secret for some time that the Academicians were disappointed with the results of the revised rules that came into force in 1903, and Sir Edward's announcement of the forthcoming return to the earlier methods of teaching caused little surprise. The rules of 1903 were compiled with the idea of making the Royal Academy schools a place in which the student who had been well grounded elsewhere could complete his

education, and he was supposed to have acquired a reasonable proficiency in drawing, painting, or modelling from the life before entering. Now, however, all—or nearly all—is to be changed again. The Lower School is to be restored this year, with drawing from the antique as a prominent feature of the curriculum; and the students, admitted at a lower standard, will have to show satisfactory elementary work before admission to the Upper School. The exhibition of prize works at the Royal Academy will be referred to in these notes next month.

Sir Hubert von Herkomer, who has suffered lately from ill-health, has resigned the Professorship of Painting at the Royal Academy. Sir Hubert was originally elected to the Professorship in 1899, and with the delivery of his addresses in January, 1900, commenced the revival of public interest in the Academy lectures that has been maintained to the present time. He resigned in March, 1900, but resumed office three years ago, on the expiration of Mr. Clausen's term. Sir Hubert's successor is Sir William Richmond, who held the professorship from 1895 to 1899.



"THE END OF THE DAY" (FIRST PRIZE, GILBERT - GARRET COMPETITION)

BY MILDRED H. CONGDON WHITE

(*Calderon School of Animal Painting*)

Art School Notes

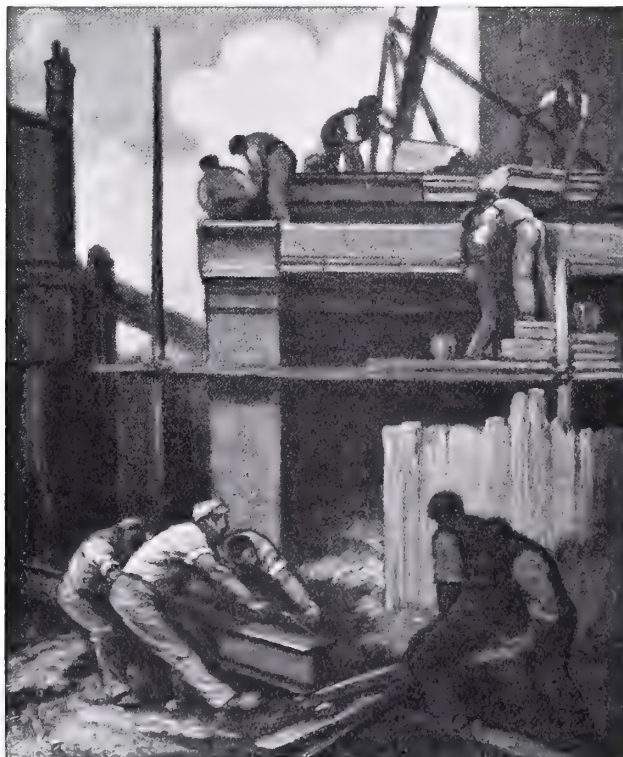


"A CLOUDY DAY" (FIRST PRIZE, GILBERT-GARRET COMPETITION)
(*South Kensington Sketch Club*) BY R. W. STEWART

The recent Gilbert-Garret competition brought forth a great number of sketches and studies from London art students, more, probably, than in any previous year, and, taken altogether, the exhibition at South Kensington showed a distinct advance. In certain directions, however, the Gilbert-Garret competition should be capable of further development. There is nothing in it at present directly to encourage applied art, and nothing for the designer except the Poster and Award of Honour Certificate competitions; and this means the shutting out of many students whose talents lie in other directions than those of figure composition and landscape painting. The judges in the recent competition were Mr. David Murray, R.A., Mr. F. Cadogan Cowper, A.R.A., Mr. Bertram Mackennal, A.R.A., and Mr. John Hassall, R.I. They gave to the South Kensington (Royal College of Art) the Award of Honour for the best collection of sketches. For figure composition (subject "Labour") the first prize was taken by Mr. A. Cooper, of South Kensington, with the clever study in oil that had a few weeks earlier

gained the first prize in his own club competition; the second by Mr. Heathcote, of Heatherley's, and the third by Miss Sibyl Tawse, of Lambeth. In this section a special prize of £2 was given personally by Mr. F. Cadogan Cowper to Mr. C. B. Martin, of the Crystal Palace School, for his quaint study of elves gathering luscious red berries from a bush.

In landscape (subject "A Cloudy Day") Mr. R. Stewart, of South Kensington, was first, and Miss F. Briscoe, of Clapham, second. Three third prizes were given for landscape — one to another Clapham student, Miss J.



"LABOUR" (FIRST PRIZE, GILBERT-GARRET COMPETITION)
(*South Kensington Sketch Club*) BY A. COOPER

Reviews and Notices



POSTER (FIRST PRIZE, GILBERT-GARRET COMPETITION)
(Heatherley's) BY S. W. STANLEY

Milner; one to Mr. J. D. Revel, of South Kensington, and one to Miss Innes, of Westminster. Miss Mildred H. Congden White, of the Calderon School, won the first prize for animal composition (subject, "The End of the Day"), with the sketch now reproduced. Two second prizes were given in this section to Miss Green and Miss Foster, both representing the Royal Academy Sketching Club, and both past students of the Calderon School. A third prize was awarded to Mr. P. H. Jowett, of South Kensington. The poster competition (subject, "A Poster for a Pageant") resulted in a triumph for Heatherley's, Mr. S. W. Stanley repeating his achievement of last year by carrying off the first prize, and his fellow student, Mr. F. Holmes, taking the second. Equal third prizes were given to Mr. F. J. Whincap, of St. Martin's, Miss Billing, of South Kensington, and Mr. A. J. Dillon, of Clapham. Mr. Dillon's amusing and vigorous poster of an early Briton on a bicycle seemed to be worthy of a higher award. The sculptors' prizes (subject "Samson and Delilah"), fell to Mr. C. Ledward, Mr. C. Vyse, of South Kensington, and Mr. George

Harland, of St. Martin's, in the order given. Honourable mentions were given to most of the Clubs, some of which, however, considering their high general average, were curiously unlucky in failing to gain a prize. This applies particularly to the Gilbert-Garret, Grosvenor, and City and Guilds Institute Clubs, the last named of which had an excellent show of modelling. W. T. W.

REVIEWS AND NOTICES.

The Rubaiyât of Omar Khayyam. Illustrated by EDMUND DULAC. 15s. net.—*The Song of the English.* By RUDYARD KIPLING. Illustrated by W. HEATH ROBINSON. 15s. net.—*The Fables of Æsop.* Illustrated by EDWARD J. DETMOLD. Vellum, 42s. net.—*Shakespeare's Comedy of The Merchant of Venice.* Illustrated by SIR JAMES D. LINTON, P.R.I. 10s. 6d. net.—*Shakespeare's Comedy of As You Like It.* Illustrated by HUGH THOMSON. 10s. 6d. net.—*British Sport, Past and Present.* By E. D. CUMING. With illustrations by G. DENHOLM ARMOUR. 20s. net. (London: Hodder & Stoughton.) Here is a parcel of delightful volumes which should prove acceptable to all book-lovers, and especially to those who are interested in the work of present-day illustrators. Those of us who have followed the successful career of Mr. Edmund Dulac are convinced that few European artists living at the present time are better qualified to illustrate Omar's Rubaiyât, and we have therefore awaited with interest the appearance of the work. His drawings for the edition of "The Arabian Nights," published a year or two ago, showed him to be in complete sympathy with Eastern legend, and to possess an aptitude for absorbing all its mystery and romance. Admirable as that series was, he has surpassed it in the set of drawings for the Rubaiyât just published. Here he has surrendered himself to the influence of the great Persian poet, whose immortal work has inspired him to produce some delightful illustrations in which he has been able to give full play to his great individual talents. His fertile imagination, his fine sense of design, his unerring draughtsmanship and his harmonious blending of rich and beautiful colours are displayed at their best, while, almost without exception, the drawings reveal that dignified restraint so characteristic of his art. The frontispiece, *Heav'n but the Vision of fulfill'd desire*, is a charming study in blues and mauves; while amongst the other drawings—*Here with a little Bread beneath the Bough; And one by one crept*

Reviews and Notices

silently to rest; And hidden by the sleeve of Night and Morn; Oh, plagued no more with Human or Divine; and Oh Thou, who Man of baser Earth didst make, are worthy to rank with the best work Mr. Dulac has given us. The volume is excellently produced in every respect, and should enjoy a well deserved success. Mr. Heath Robinson has, by sheer merit, gained for himself a prominent position amongst English illustrators of the day, and he has in this branch of art produced nothing finer than the series of coloured and pen-and-ink drawings for Kipling's "Song of the English." The black-and-white illustrations are particularly good, and show a breadth of feeling and execution and a facility for suggesting effects which are at once satisfying and convincing; indeed it is surprising that with the paucity of inspiration to be gathered from the letterpress he should have been able to accomplish so much. Many of the coloured drawings, too, are excellent, especially *The wrecks dissolve above us; Auckland; Cape Town; and Calcutta*. This book again is well presented, and should be popular not only amongst the many admirers of Kipling, but also with those who appreciate the work of a talented illustrator. With regard to Mr. Edward Detmold's illustrations of "The Fables of Æsop," we must admit a certain feeling of disappointment. The subjects are such as must have appealed very strongly to this original and clever artist, and yet the drawings fail to convince us of the fact. It is possible the coloured reproductions do not do full justice to the originals, but of this we are not able to form an opinion. Some of the simpler compositions, notably *The Ants and the Grasshopper; The Mountain in Labour; The Monkey and the Fisherman; and The Hare and the Tortoise*, are delightful; but those in which the artist has introduced a more extensive arrangement of colours are often confusing, and appear to us to lack those high decorative qualities which we are accustomed to associate with his work. We are compelled to judge the art of Mr. Detmold, and that of his late brother, by a high standard, and we cannot help feeling that in some of these twenty-five illustrations he has failed to do himself full justice. Nevertheless, there is much to admire in this volume for those who are interested in the work of Mr. Detmold, and he has an extensive public. The two Shakespearian books are produced in an attractive form and at a reasonable price. Mr. Thomson's forty dainty drawings lend themselves admirably to the process of reproduction in colour, while Sir James Linton is invariably seen at his best when

depicting Shakespearian characters and episodes. Mr. Cuming's book is one which will appeal very strongly to the devotee of the open-air life. The average sportsman is not much of a reader, but he will find here an abundance of matter to entertain him, for the book deals with a large range of outdoor sports other than those usually classed as athletic. Besides chapters on hunting, shooting and fishing of various kinds, there are others on coaching, tandem-driving, coursing, polo, deer-stalking, falconry, racing and steeplechasing, and anecdote and adventure are so plentifully introduced that the reader can have no reason to complain of being bored. The illustrations, thirty-one in number, and all in colour, fully maintain the high reputation enjoyed by Mr. Armour in this specialised branch of pictorial art. Especially good are those relating to the hunt, for here the artist reigns supreme; and remarkably successful too are his drawings illustrating sport in the past. An uncommon note is given to these prints by the little drawings at the foot of each like the *remarque* on the margin of an etching.

The Medici. By Colonel G. F. YOUNG, C.B. (London: John Murray.) 2 vols., 36s. net.—Many monographs dealing with individual members of the famous house of Medici, which for three centuries dominated the politics of Italy, and through Italy of the whole of Europe, have already appeared, but it has been reserved to Colonel Young to trace the history of the family as a whole, from the birth in 1366 of its founder, Giovanni de Medici, to the death in 1743 of his last descendant, the Princess Anna Maria Lodovica. In two copiously illustrated volumes of enthralling interest the author, whose arduous task has evidently been a labour of love, after indulging in an enthusiastic eulogy of Florence, and relating all that is known of Giovanni, follows the fortunes, first of the elder and then of the younger branch of his family. Full of dramatic incidents such as the exile and triumphant return to Florence of Cosimo, the murder of Giuliano de Medici, and the miraculous escape of his brother Lorenzo in the dastardly Pazzi conspiracy, the brave defence by Clarice de Medici of her ancestral home, and the flight of the young Catharine de Medici, the future wife of Henri II. of France, the fascinating narrative also contains scholarly essays in art and letters, with biographies of their chief exponents, and with its appendices giving genealogical tables, plans, etc., it will no doubt at once take a place amongst standard Renaissance literature.

Reviews and Notices

The Rivers and Streams of England. Painted by SUTTON PALMER. Described by A. G. BRADLEY. 20s. net.—*Egyptian Birds.* By CHARLES WHYMPER. 20s. net.—*Hungary.* Painted by ADRIAN and MARIANNE STOKES. Described by ADRIAN STOKES. 20s. net.—*Isle of Man.* By W. RALPH HALL CAINE. Illustrations in colour by A. HEATON COOPER. 7s. 6d. net.—*Eton.* Painted by E. D. BRINTON. Described by CHRISTOPHER STONE. Reminiscences by Rev. E. D. STONE. 7s. 6d. net.—*The Flowers and Gardens of Madeira.* Painted by ELLA DU CANE. Described by FLORENCE DU CANE. 7s. 6d. net. (London: A. & C. Black.) These six volumes are recent accessions to Messrs. Black's series of Beautiful Books which owe their popularity chiefly to the coloured illustrations so plentifully supplied with each volume, though in every case the publishers have taken care to provide interesting reading matter from the pens of able writers. The "Rivers of England," treats of the principal rivers of the country—the Thames, the Severn, the Wye, the two Ouses, the Dart, the Dove, the Derwent, the Tees, the Avon, and many others, whose charming scenery is so well portrayed by Mr. Sutton Palmer and described by Mr. Bradley. Mr. Whymper has had exceptional opportunities of observing and studying the birds he has described and portrayed in his volume, the purpose of which, he states, is to assist the many visitors to Egypt in identifying the birds they see in the Nile Valley. The book is deserving of a far wider public than this obviously limited one, for these admirable drawings, with their faithful representation of plumage and environment, give evidence of an intimate knowledge such as only comes to those who devote themselves ardently to natural history pursuits. We are glad to see a volume devoted to Hungary, a country whose interesting people and places are not so well known as they ought to be. Mr. and Mrs. Stokes have explored the country pretty thoroughly, and Mr. Stokes has given a most entertaining narrative of their travels and adventures. Many of the illustrations remind us that the country is one in which the inhabitants outside the large cities still retain their traditional dress. The Isle of Man is more familiar ground, but of the thousands who go thither every summer we wonder how many know even a tithe of the interesting facts concerning the island and its institutions and legends which Mr. R. Hall Caine narrates. The book on Eton, which embodies the reminiscences of an "old boy" (the Rev. E. D. Stone), appeals primarily, of course, to other "old boys"; but the college

has played so great a part in English history that the book will afford pleasant reading to many others besides. The vision of Madeira's floral beauty, which Miss Du Cane gives, will turn the thoughts of many to this sunny island where vegetation of almost tropical luxuriance flourishes throughout the year.

French Cathedrals. By JOSEPH & ELIZABETH PENNELL. (London: T. Fisher Unwin.) 20s. net.—There is perhaps no pen-draughtsman of our time, who, disregarding decorative restrictions, has been able to make a spontaneous impression seem part of the book so well as Mr. Joseph Pennell. Mr. Pennell's illustrations are always printed the right size. He counts on the reduction to give them that slightness which provides a sympathetic and unobtrusive accompaniment to the text. By a happy co-operation with his wife in writing the book and a draughtsman's pen, which is fresh for every scene it encounters, no one can illustrate books of "tours" better, or with more delicacy, variety and freedom of pen. His drawings suggest atmosphere, and an unusual sense of the picturesque enables him to make almost anything seem picturesque; this, too, without falsification, but by the use of a trained instinct for the salient artistic features of any scene. There are 183 pictures in this book, also plans and full-page reproductions from etchings and engravings.

Altschweizerische Baukunst. Neue Folge. Von DR. ROLAND ANHEISSER. (Berne: A. Francke.) Mks. 28.—In his first series of drawings illustrating the picturesque old architecture of Switzerland, published some three or four years ago, Dr. Anheisser gave prominence to the old Bernese type as being the most specifically Swiss among the various types of building to be met with in this country of ethnological diversity. In this new series, consisting of a hundred plates, further examples are given of the same type, but numerous illustrations are also given of other types which have less claim to be considered indigenous, such as the Rhætian on the Austrian border, the Burgundian in the west, and the Italian in the Rhone Valley. Besides having an extensive knowledge of the subject, the author possesses marked talent as a draughtsman, his drawings (all executed with the pen) having a distinctly pictorial quality, at the same time that they are sufficiently precise to be of service to the student of architecture, to whom also the numerous drawings of details will prove useful. Ample information concerning the buildings illustrated is given in the letterpress.

Reviews and Notices

The French Pastellists of the Eighteenth Century. By HALDANE MACFALL. Edited by T. LEMAN HARE. (London: Macmillan.) 42s. net.—It is significant that the dainty ephemeral craft of pastel should have been introduced into France at a time when the whole country was seething with unrest, and those whose grace and beauty were to be immortalised by it were aiding in bringing about the upheaval that was to bring ruin to the monarchy and the old *noblesse*. “Pastels,” says Mr. MacFall —“the very word raises the rustle of silk and satin and brocade from the dead past . . . and to understand the significance of pastels and of those that wrought in them to such consummate purpose, we must know the significance of France in the age that employed it.” He therefore begins his review of the masterpieces produced by La Tour, Perronneau, Chardin, and their less celebrated contemporaries, with a brief but able essay on France as it was when Louis Quatorze passed away, describing particularly the environment in which the great pastellists first saw the light. He then traces the fortunes of each, reproducing in colour more than fifty examples of their work, and devoting, as is but fitting, the greater portion of his space to Quentin La Tour, greatest of all French pastellists. Chardin, too, though he but rarely used pastel, is considered at length, and his exceptional position recognised as the one artist who, in an age devoted to frivolity and superficiality, upheld the simple truths of every day. Incidentally Mr. MacFall brings out the personalities of those who sat to the pastellists, noting some saving grace in the most depraved, some touch of weakness in the most cynical, and lighting up his narrative with many a characteristic anecdote.

London. By ALVIN LANGDON COBURN. Introduction by HILAIRE BELLOC, M.P. (London: Duckworth & Co.) 25s. net.—Is photography worthy to be ranked among the arts? The question has been raised a thousand times during the past few years and has been answered now with an emphatic Yes, and just as often with an equally decided No. For our own part we should answer with both Yes and No. We should certainly deny the appellation of art to a very large proportion of the pictures produced by the camera, just as we should to a great many that are produced by the brush and pencil. But if it be true that art is “nature seen through a temperament,” then it becomes not so much a question of the means or the instrument employed as the mind which controls the means or the instrument. If such a

contention holds good, then there can be no question that the impressions of London which Mr. Coburn has recorded with his camera and reproduced in the photogravure plates of this volume are entitled to be ranked as art. Mr. Coburn has given us in all 20 plates (printed from plates produced by himself in his studio) which, collectively are a revelation as to the possibilities of the camera when controlled by an artistic mind. Each print is mounted on a stiff grey paper which sets it off to advantage.

In the Canaries with a Camera. By MARGARET D'ESTE. With Photographs by MRS. R. M. KING. (London: Methuen.) 7s. 6d. net.—Formerly such a book as this would have been written in the form of a Journal to be handed round among and perused by relations and friends alone, but nowadays it is become the fashion to give our impressions of countries we visit to the world at large through the medium of a published book. The authoress has succeeded in justifying her contribution to the large store of literature of this nature, by writing an exceedingly entertaining account of a six months' stay in the Canaries, and with the excellent photographs by Mrs. R. M. King her narrative forms an interesting and informing record.

Pure Folly; the Story of those remarkable People, The Follies. By FITZROY GARDNER. (London: Mills & Boon). 2s. 6d. net.—Mr. Pelissier and his delightful company have deservedly attracted a great deal of public attention and have now established themselves as popular favourites. Mr. Fitzroy Gardner's book will therefore be a source of delight to the very large following of these clever people, and his amusing history of the *troupe* and of their “great” chief, Pelissier, embellished as it is with many drawings by Geoffrey Holme, Norman Morrow, Arthur Wimperis and John Bull and several photographs, should be in the hands of all “the Follies'” numerous admirers.

Messrs. L. & C. Hardtmuth, the makers of the celebrated “Koh-i-Noor” pencils, have entrusted Mr. J. S. Gibson, architect, of Old Bond Street, with the designs for a building which they are putting up in Kingsway, London. This building is to be on a scale worthy of the magnitude of the firm's business and when finished will bear the appropriate title of “Koh-i-Noor” house. Messrs. Hardtmuth are also the sole European representatives for the famous Waterman Ideal Fountain Pens, the signal merits of which have secured for them universal favour.

The Lay Figure

THE LAY FIGURE: ON USING A FALSE STANDARD.

"I HAVE been getting a good deal of amusement lately out of the controversy over the Da Vinci bust," laughed the Man with the Red Tie. "What a stir it has made!"

"No wonder," returned the Collector. "The discussion is one in which every buyer of works of art cannot fail to be interested, for it opens up all sorts of serious questions and involves what can be called the vital principles of collecting."

"Ah! you take it seriously," cried the Man with the Red Tie; "now I see the humorous side. I do not care in the least who may be right, it seems to me sufficiently comic that such a conflict of opinion should be possible."

"That is not quite the right way to look at it," broke in the Art Critic. "The matter must be taken seriously, and it does involve principles that are vital beyond all question. There may be humour in it, but it is too grim to appeal to me."

"Then do you agree with me," asked the Collector, "that this controversy is likely to cause a feeling of insecurity among collectors, and therefore to diminish the demand for fine things?"

"No, say you are on my side," pleaded the Man with the Red Tie, "and that a silly fuss is being made about a matter of little importance."

"I agree with neither of you," replied the Critic. "For one thing, I do not care whether or not this discussion alarms collectors, and for another I do not think that the matter is of small importance. But it is not with the facts of this particular case that I am concerned; it is the moral of the affair that is exercising my mind."

"Some mixed emotions, and a moral," laughed the Man with the Red Tie. "Is that the text on which you propose to preach your sermon?"

"Mixed emotions, indeed!" said the Critic. "What are the emotions by which the average buyer of works of art is ordinarily swayed? Or has he no emotion at all beyond a desire to get the better of a competitor?"

"I can answer that," cried the Collector. "He has a real emotion, the desire to own things which are beautiful in themselves and sanctified by the worship of many generations."

"Which is to him of greater importance, that the things he buys should be beautiful, or that they should have been held in some sort of estimation for several centuries?" asked the Critic.

"Surely the answer to that is obvious," argued the Collector; "a thing which has been admired

for centuries must be beautiful—therefore it is by its beauty that he is attracted."

"Then if his emotion is simply a love of beauty, why does he limit his desire only to things that are old?" enquired the Critic. "What has the date of a work of art got to do with its power of appeal to a beauty lover? Why must he have the verdict of many generations before he can make up his mind?"

"Because, good prudent man, he does not like to go to the expense of gratifying his emotions unless he is sure his affections are set upon a valuable object," interrupted the Man with the Red Tie. "He wants to make a profitable investment of his money even when he is satisfying his desires."

"I fear that is so," returned the Critic. "His love of beauty is not the pure, unselfish passion which it professes to be. There is a taint in it, the taint of self-interest. The collector pretends that he is swayed by æsthetic emotions when all the time he is only thinking of the best way in which he can bring off a successful piece of speculation."

"No, no!" protested the Collector. "That is not true! Look at the prices which men will pay for the works of art which appeal to them. Only an enthusiast would be so generous."

"Oh, that question of price!" sighed the Man with the Red Tie; "must that always be dragged in?"

"Unfortunately, yes," replied the Critic; "and in this instance it has some bearing upon the question. The contention, I think, is that the greater the beauty of a work of art the higher the price that the enthusiastic collector will pay for it. Yet in this matter that we have been discussing we have a curious illustration of the insincerity of this contention and of the falsity of the standard which most buyers of works of art are accustomed to set up. This bust as the work of a famous old master is valued at thousands of pounds; as a modern production what would it be worth? Perhaps a hundredth part of its present price. But it has beauty so great and so distinguished that it is worthy to be counted among the notable achievements of the master to whom it is credited. Why should its date or its authorship come into the discussion at all? It is beautiful—that should be sufficient to make collectors compete for it and even to enhance its price. Why should they ask who did it, or when it was done, as it has such a power of appealing to their emotions? Does not that suffice?"

THE LAY FIGURE.

Automobile in Louis XVI Style

AN AUTOMOBILE DECORATED IN LOUIS XVI STYLE

THE sedan chair, though still in use in quaint formal survivals in Germany, has passed into romance and into museums. The fact that should be remembered, however, is that in this retirement it finds itself in museums of art. And the reason, of course (which needs no bewigged and powdered ghost come from the grave to tell us), is that the sedan chair in its heyday was made a work of art. Now the motor car has reached a point of development where attention is being given to the opportunity of making it a thing of beauty. The car of which views are reproduced herewith is interesting as being the first attempt, and a noteworthy one, to carry out the decoration of an automobile in a period style. The Pierce Arrow Motor Car Co., of Buffalo, deserves credit for turning out this piece of work, worthy of serious consideration on artistic grounds.

The outside color scheme of this car is green and gold. Satinwood, toned to a soft, golden yellow, has been used for all the exterior woodwork, including the dash boxes, steering wheel and the roof of the chauffeur's deck.

The handles of the doors, the outside side lamps, the escutcheon covering the locks and even the tiny head of the door keys are authentically Louis XVI in design and treatment. All of the metal mounts are in brass, chased and heavily gold plated, and finished in the traditional ormolu style. The ceiling shows an encircling ornament of ormolu and running design of slender acanthus

entwined with garlands of flowers, painted in colors on a ground of soft gray enamel. The central portion of the ceiling is enriched with an ormolu dome lamp of the acanthus motif.

A frieze of separate panels, each one falling just above a window, forms a pleasing accessory to the ceiling. The center panel of each bears a painted decoration complete in itself, yet united to its companions by the balance of mass and tone, although the motif is changed in every instance, in this manner bearing out both example and tradition of the Louis XVI period. This frieze is supported by a row of slender pilasters that also serve as a separation and guide for the window frames.

The upholstery is a silk stripe of gray and yellow

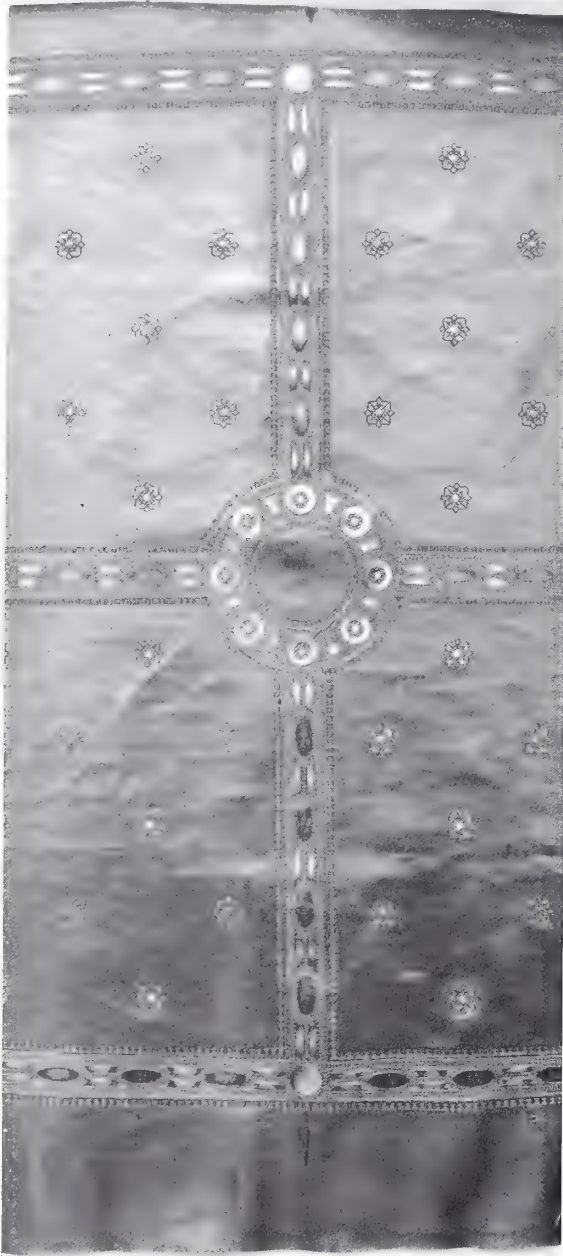


MOTOR CAR IN LOUIS XVI STYLE, EXTERIOR IN GREEN AND GOLD

Automobile in Louis XVI Style

enhanced with long garlands of roses through the center of the gray stripe. It extends to the ceiling just back of the rear seat, and forms the decoration for all the lower portion of the car below the line of windows. The under portion of the front panel bears a gracefully fashioned toilet box, containing a set of dainty toilet articles, decorated in pure Louis XVI style.

Another interesting experiment has been made by the same builders in their marquetry car. This car



DETAIL OF CORDOVAN LEATHER SEAT COVERING



SATINWOOD, TONED TO SOFT GOLDEN YELLOW, HAS BEEN USED FOR EXTERIOR WOODWORK

is a striking example of the possibility of marquetry work as applied to the interior of enclosed bodies. It is finished in Circassian walnut, with inlays of colored and stained woods. Just below the front windows is an innovation in automobile fittings in the shape of a large walrus-skin bag, fitted not only to hold packages that may have been gathered in shopping, but to act as a receptacle for the special

Automobile in Louis XVI Style



INTERIOR OF MOTOR CAR IN LOUIS XVI STYLE—THE PREVAILING TONES IN GRAY AND YELLOW

toilet articles made to match the body design as well.

Taken together, the two cars represent almost the two extremes of the possibilities of interior decorations for motor cars. Between them is a large field in which the lover of things beautiful might range in his desire to suit the individual taste.

In period decoration there is the widest field of all. Among those that could be utilized are those of Louis XIV, Louis XV, Louis XVI, the First and Second Empire, the Elizabethan, that to which Vernis Martin gave his stamp and individuality, the Georgian, the Colonial, the Renaissance and the Mission. It would even be possible to go back to the earlier Greek and Roman periods for inspira-

tion and example, but this would scarcely be necessary, since practically all that was beautiful and characteristic in them has been found in a modified form in the later French periods.

THE fourteenth annual exhibition of the Carnegie Institute at Pittsburgh will open on April 28 and close June 30. Contributions from New York City will be collected March 15-17 by W. S. Budworth & Son, 424 West Fifty-second Street. Entrance blanks must be sent in before March 14. The work is to be in oil. The jury will meet in Pittsburgh on April 7. Any further particulars may be had by addressing Dr. John W. Beatty at Pittsburgh.

Miss Welch's Miniatures

MINIATURES BY MABEL WELCH BY F. A. KING

It is one of the signs of the times that the art of the miniaturist is looked upon as something of an anachronism. Something has gone out of our lives that is needed to harmonize with the delicacy and jewel-like refinement of this art. Miniatures are no longer ornaments to be worn, though this was one of their earlier uses. They are still jewels to be held in the hand and looked at, but there are so many competitors with them in the field of portraiture that we are apt to grow impatient of the conventions that necessarily hem them about and limit their range of expression. Time was, of course, when no one who made a pretense to taste forwent the possession of these intensely personal mementoes; but then, of course, the art of photography was not thought of; now that the ordinary portrait photograph is in everybody's way we accept its compromise with beauty, its falsifica-



PORTRAIT OF MRS. H.

BY MISS WELCH



PORTRAIT OF MRS. CALKINS

BY MISS WELCH

tion of essential truth, and multiply its records of objective fact whose interest passes with the passing day. That is what the majority of us do. Yet the art of the miniaturist still flourishes in a way, and we, no doubt, should assist its flourishing if once we realized its immense capacity for furnishing a certain intimate satisfaction.

An old friend of mine, a portrait painter, is fond of pointing out the difference. He says, take an old photograph of a person and a sketch of the same person done at the same time. No matter what the skill of the photographer or the lack of skill of the artist, the photograph, he says, will always be a dead thing and the sketch will be alive. And that is because the sketch is the record of an impression; it had its origin in something that awoke in the artist in response to a stimulus he received from the sitter. At the time they were done the photograph probably gave the greater pleasure because it told so much that was temporary. We supply the impression, which was all the sketch gave us then. But after the lapse of time nothing has remained to us but the impression, and this the sketch still supplies us, while the photograph is the record of things wholly dead.

It is not true, of course, that photography has

Miss Welch's Miniatures



STUDY OF A CHILD

BY MISS WELCH

absolutely usurped the field; the annual exhibition of the Society of Miniature Painters confutes that assertion. What is to be desired, perhaps, is more discretion and culture on the part of the public, to be answered by a corresponding robustness and individuality on the part of the painters themselves.

The exhibitions of recent years have not failed to bring forward one or two specimens of the work of Miss Mabel Welch, in each case possessing much charm of color, much judicious placing of the subject within the frame and no inconsiderable excellence of technical treatment. The few that she has shown have always been so satisfactory as to lead one to speculate on the reasons which have limited their number. It can only be that she, with her fellow craftsmen, feel the weight of an indifferent public. When so comparatively few people of means seek to possess their own likeness in miniature it sounds like a fairy tale that Cosway, even in the days of great painters in oil, could boast at dinner that he had finished off a dozen or more sitters in a working day. Such a clamorous procession is nowadays only recorded of Mr. Sargent, working in another field.

Aside from the color, the interesting quality of Miss Welch's miniatures is their breadth of treatment. Breadth is easy of achievement, given the

artist to do it, on a five-foot canvas; but breadth which has to compromise with refinement on less than a five-inch ivory is another matter. Ardent realists are known to sacrifice every other conditioning quality to achieve breadth, even in the limited compass of a miniature. The result gives you the feeling of looking at portraiture through the wrong end of an opera glass. The intimate quality which is the essential thing about this art has actually fled; your instinctive effort is to get away in order to get the proper distance for viewing; when that is gained the object is so remote as to forfeit your interest. Why a portrait in little, something for affectionate handling, if the instinctive motion is to put it from you? The problem of dealing with breadth is solved by Miss Welch without even suggesting the opposite of minute niggling. By strokes that count for strokes, yet conform to the compass of the whole surface; that avoid fussiness and serve their utility for nuance; that also tell their story of texture, she has the control of a method that satisfies all the requirements of limited space and lifelike representation. Such a method, of course, has its constant dangers. It can, no less than stipple, degenerate into dulness. It succeeds when its use is judicious—for example, in giving the value of lace or of such difficult materials that arrogantly obtrude their sur-



PORTRAIT OF MRS. HOLDEN

BY MISS WELCH

Miss Welch's Miniatures

faces into unwarrantable emphasis. To escape their dangers the older miniaturists made a monotonous use of filmy draperies. The same thing is done by the artist we are examining, in several examples. Here she achieves an adequate simplicity, but at the same time shows also a certain timorousness.

After all, the main things are not the abstract questions of technique. Does the portrait live? Is it a truthful representation? That is, does it convict the artist of interest, clairvoyance, vital reciprocity between himself and the sitter? There is no doubt of these questions in the case of the *Portrait of Mrs. H.* Here is a personality full of vitality; one that asserts the artist's interest in her task and the sure and swift achievement, devoid of doubt or hesitation. The same subject is treated in the *Portrait of Mrs. Holden*, with a difference of mood, though with interesting qualities of technique.

The *Study of a Child* is a delightful rendering of sweetness and innocence. The extremely simple arrangement of the hair makes a charming pattern in the darks. The whole impression is one of unpremeditativeness, yet the resultant composition is the most marked as an effort for effect of any among the specimens here shown. This, with several



PORTRAIT OF
EARNEST ELMO CALKINS

BY MISS WELCH

others, notably the *Portrait of Mrs. Calkins* and *Elizabeth*, shows Miss Welch's admirable instinct for placing her figures with a minimum sense of studied arrangement, yet with the result of adequately filling the space.



ELISABETH

BY MISS WELCH

WILLIAM M. CHASE, whose work was reviewed in the December issue of this magazine, held a retrospective exhibition at the National Arts Club, Gramercy Park, New York City, last month. The collection comprised a remarkably interesting group of portraits, landscapes, still life and interiors, and represented various stages of the artist's splendid craftsmanship. One of the most captivating of the earlier works was the canvas called *Ready for the Ride*, painted shortly after Mr. Chase had left the schools of Piloty and Wagner. This was loaned by the Union League Club. The subject is a fair-haired young woman standing in profile. She is dressed in a costume of black and wears a high peaked hat and a small ruff through which the pink flesh of the neck is seen. She carries a whip and is drawing on a glove. The face is pale. Interesting portraits also were those of Eduard Steichen and Alfred Stieglitz.

Art Gallery by Frank Lloyd Wright



Thurber Galleries, Chicago

Frank Lloyd Wright, Architect

THE DESIGN SHOWS TRACES OF A STUDY OF JAPANESE WORK AND OF THE VIENNA SECESSION

ART GALLERY DESIGNED BY FRANK LLOYD WRIGHT, AR- CHITECT

THE new art galleries of W. Scott Thurber, in Chicago, show the fortunate result of treating the housing problem involved with serious attention to the architectural requirements, and of finding a sympathetic architect for the task. The galleries are situated in the top and fifth floor of the Fine Arts Building in a new addition to the building proper. Definite restrictions as to office room and stock-storing facilities had to be met. Emphasis has, of course, been put on the proper lighting and display of pictures and on provisions for the comfort of visitors.

In Mr. Frank Lloyd Wright's architectural treatment one recognizes a close study of Japanese refinement and elimination, with a slight touch of the modern German and Viennese Secessionist influence in decorative construction. He carefully considers every detail of room size and height, the lighting by day and night, the placing of doors and windows, the breaking up of the wall surfaces, the de-

sign and use of each piece of furniture, without losing sight of the minor points of utility which must, of course, govern the major artistic conception.

The woodwork is of fumed oak, with bronze worked into the grain and inlaid with a line of white holly. The floors are designed especially to reflect



A SCENE IN VENICE

BY OSSIP L. LINDE

Art Gallery by Frank Lloyd Wright



THE WOODWORK IS OF FUMED OAK INGRAINED WITH BRONZE AND WITH AN INLAY OF WHITE HOLLY

the light, being of white magnasite, a fine texture of cement. All around the edges of the center white portion, divided from it by a narrow strip of inlaid brass, is a band of dull yellow-toned magnasite, bringing the golden side-wall color down into the floor. In all the galleries the walls are covered with cork gilded in a low-toned bronze dadoed by a higher-keyed gilded rough plaster. The gilt is so low in key and the cork of such exquisite texture that it forms a perfect background for pictures, and seems to enhance any mellowness of color that an oil or water color might possess.

The built-in furniture and portfolio booths are all carried to a height of seven and one-half feet in the print and reproduction gallery; and this space is again divided into various sections, forming portfolio screens, drawer space, tables, desks and seats, each part having its proper space relation to every other and so making a restful picture. Each gallery has its skylights, these being composed of oblong pieces of dull grayed white glass, with smaller oblong

pieces of rich yellow and a few small squares of black—all this set in brass leadings of various widths. The designs are different in each gallery and the white glass repeats the white note in the floors, while the yellow emphasizes and enriches the general dull gilt colorscheme. The artificial light is especially interesting. There are no fixtures of any sort in view, there being a large number of electric lights placed above the skylights and concealed in the architectural construction, so that the source of light is everywhere hidden and yet the light itself is perfectly diffused and so softened as to have the effect of daylight.

The galleries opened with an exhibition of modern Dutch art.

There have followed exhibitions of portraits by Herman Herkomer, who is doing effective work; and more recently of work by Ossip L. Linde, who when not studying abroad has made his home in Chicago, since he first came to America, about thirteen years ago. His paintings are becoming familiar in current exhibitions.



THE FLOORS ARE OF A WHITE CEMENT MIXTURE TO REFLECT SKYLIGHT ILLUMINATION

National Society of Craftsmen



ARTS AND CRAFTS EXHIBITION, 1909

NATIONAL SOCIETY OF CRAFTSMEN

NATIONAL SOCIETY OF CRAFTSMEN EXHIBITION

THE annual exhibition of the National Society of Craftsmen was seen at the National Arts Club, Gramercy Park, New York City, closing December 30.

The walls of the main gallery showed an attractive color scheme in soft tones of reds, drab and blue in hangings from the looms of Albert Herter and tapestries loaned by Mr. Henry C. Lawrence. The most interesting of the Herter hangings were those which are to decorate the late Mr. E. H. Harriman's house, at Arden. These were taken from the looms in order that they might be a part of this exhibition, and will shortly go to Arden.

In these hangings the Gothic form is used with modern motives. The trees, flowers and animals are those familiar to the Arden estate, and the graceful figures are intended as symbolic of the spirits of the native trees—the pine, oak, ash and rhododendron. The tapestries were designed for a corridor. There is a long frieze which will hang above the line of light, short ones to go over, and panels for the sides of the doorways. Mr. Herter took for his inspiration the fourteenth-century Aubusson tapestries in the Cluny Museum in Paris, of what is known as the "*mille fleurs*" pattern, owing to the abundance of flowers in the groundwork. The frieze represents a garden with a waterfall, two piping youths, and maidens toward the center, and

at each end a "Flora." The ground is a rich brick red, and in order to relieve it of flatness sixteen shades of the color have been used. The interesting portières are of the very early Gothic, the motifs being taken from the first tapestries of which we have record. A rug was shown with the same type of motif and in the same period of decoration.

The beautiful soft colors are obtained from the use of modern chemical dyes, with which Mr. Herter has experimented. The tapestries were designed by Mr. Herter and woven under his direction by Aubusson weavers in this country.

A number of Saltillo blankets brightened the walls of the other galleries, loaned by Miss Cora B. Myers.

In the pottery exhibit the large and varied Rookwood group was of unusual interest in its diversity of glazes and decoration. Some effects in suggestive landscape designs were charming. Among the Grueby pieces was a particularly fine green jar, interesting in form, color and texture, as was also a russet jar with an interesting decoration in brighter and deeper tones of the same color. Mr. Charles Volkmar had a representative exhibit, including a cylindrical vase in rich burnt-orange tones.

Misses Penman and Hardenbergh exhibited a number of their hand-built pieces, interesting in form, color and textures, and among the most individual pieces of the exhibit. The Baggs, Walrath, Hoagland and other individual exhibits contained interesting specimens.

National Society of Craftsmen



ARTS AND CRAFTS EXHIBITION, 1909

NATIONAL SOCIETY OF CRAFTSMEN

A new note in the pottery exhibit was the work of Miss Brown, of the Bowl Shop of Boston. The pieces were simple and artistic and adapted for table use. Some children's bread-and-butter sets were of special interest. Among the exhibit of porcelains were interesting pieces by the Misses Mason, Middleton, Ehlers and others.

In the leather department Miss Caroline Hibler had on exhibition a number of pieces in tooled and colored leather. Several shopping bags and book racks showed a departure from the severe simplicity so commonly affected in craft work and were designed with a purpose of showing refinement of line and color. Among her pieces in stenciled leather is a pillow of gray suède which has a blending of gray and violet, showing an unusually soft effect. This is gained by a new process of working dies into the leather.

Miss Bella M. Shope showed attractive work in tooled leather enriched with dies and Cordova gold leaf. The Campanero Shop had a number of

pieces carefully worked out in design and color. Among the textiles were many fine pieces in weaving, block-printing, stenciling and needlework. Miss Hicks had a number of scarfs in the tied and dyed work which were unusual in color. Mrs. W. P. Hibler had an exhibit of Italian cut work designed especially to be used with her ceramic work. The pupils of the Y. W. C. A. exhibited individually, but, as a whole, the work showed careful training in design and execution. Clever effects are gained in some of the textile work by combinations of stenciling and darning.

Miss Elna M. de Neegard had some very good examples of weaving. In the department of jewelry about five hundred examples of individual craftsmanship were shown. Among the work may be mentioned that of Mrs. Mabel Mason Bowdoin, Miss Hazen, Floyd Nask Ackley, C. J. Busck, Julius Gregory, C. H. Johannot, Eleanor Deming, Harriet Keith Fobes, Mabel W. Luther, Brainerd B. Thresher and Paul Shramm.

Mr. Pollock's Portrait Busts

THE PORTRAIT BUSTS OF COURTENAY POLLOCK, R.B.A. BY P. G. KONODY

MR. COURTENAY POLLOCK, the well-known English sculptor, who has taken a studio in New York in order to execute some important commissions for portrait busts, is an artist who cannot easily be identified with any school. Although he studied for some time under Professor Lanteri at the Royal College of Art, the "tightness" so often found in the work done by students from South Kensington does not appear in Mr. Pollock's work, nor is there any trace of academic training.

This is scarcely to be wondered at, for the rigid conditions under which the students have to work at South Kensington, and the mathematical precision of the teaching, were distasteful to him and induced him to leave the college after three months' study. He preferred to work alone, where the criticism of conventional thought would not hamper the free development of his then untested and immature principles. Experience has since then confirmed him in his conviction that light and not form is the fundamental principle of sculpture. By light alone can sculpture exist. We are given the one great factor—light—and we must use this element and form it as



THE LATE
SIR HENRY IRVING

BY COURTENAY
POLLOCK, R.B.A.



MRS. ARTHUR
BURTON

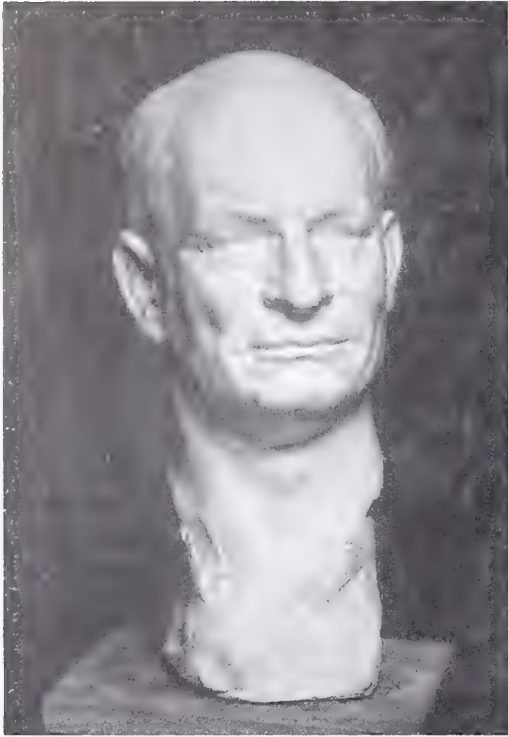
BY COURTENAY
POLLOCK, R.B.A.

we use clay. When working Mr. Pollock regards the clay as a mass of light, which may be shaped and divided, joined and shaded at will. Mr. Pollock says: "The study both of the antique and of the Italian Renaissance shows that upon the handling of light depends the breadth and strength of the work. Particularly is this to be seen in the small work and preparatory sketches left to us by the Italian Renaissance."

"A piece of clay is a lump of solid light." This is more important than the modeling of detail or the amplification of surface, for the massing of the light is the first consideration. Amplification of surfaces we may consider to be the same principle applied to detail, and detail, though important, should be subservient to the ruling principle. Detail should assist the principle and should never become so important as to destroy it.

It is difficult to follow this law in a portrait bust, yet it is strikingly demonstrated in the bust of the Maestro Cavaliere Alberto Visetti. The sense of life is entirely achieved by the artist's preoccupation with light. The forms are evolved, not by careful measurements and mechanical imitation, but by the play of light and shade upon the surfaces. Similarly in the busts of Mrs. Arthur Burton and Miss Beatrice Lamotte we find the light modeled into masses, not into forms—the forms must necessarily follow the distribution and shaping of the light. Mr.

Mr. Pollock's Portrait Busts



WHITWORTH WALLIS, F.S.A.
DIRECTOR BIRMINGHAM MUSEUM

BY COURTENAY
POLLOCK, R.B.A.



MISS BEATRICE
LAMOTTE

BY COURTENAY
POLLOCK, R.B.A.

Pollock is not given to flattery. He does not try to restore the fresh bloom of youth where this bloom has departed, but he certainly has the faculty of finding from among all the complex changes of expression to which all human features are subject just that moment of intensified intellectual life which reveals the sitter's character at its best. This will be found in the portrait bust of Mrs. Burton—a face of beautiful oval shape and refined profile.

The bust of Miss Lamotte, less simple, perhaps, than that of Mrs. Burton, is fascinating. This fascination is not the commonplace attraction of conventional prettiness, and is, therefore, perhaps, not felt at the first glance, but if you come back to the bust you will not fail to realize the sensation which will grow upon you as you become more closely acquainted with this distinguished work.

The bust of the late Sir Henry Irving presented a different problem to the artist, who wrought this vigorous work some time after the great actor's death, utilizing such material as he found in his vivid recollections of the man who had figured so prominently before the public eye, and in existing portraits. Under the circumstances it is not so surprising that Mr. Pollock successfully managed to construct what may be called a composite portrait of this interesting personality, but that he knew how

to infuse it with the sparkle of physical and intellectual life.



MRS. RICHARD MOTT

BY COURTENAY POLLOCK, R.B.A.

National Academy Exhibition



Carnegie Prize, December 1909

THE OPALESCENT RIVER

BY GARDNER SYMONS

NATIONAL ACADEMY OF DESIGN EXHIBITION

THE exhibition of the National Academy of Design recently held at the Fine Arts Galleries, New York City, displayed 271 pictures out of a total of 441 accepted. The excess of 170 returned for lack of space had a metaphysical hanging, enjoyed doubtless by their painters, each after his own personal fashion of enjoying metaphysical honors, but perhaps not so keenly appreciated by the visitor. This quaint annual procedure puts one in mind of the circumstances described by Ko-Ko, Pitti Sing and Pooh-bah in their trio in Sullivan's "Mikado," wherein they set forth the death by execution of the victim they were too tender hearted to execute, doing so with a delightful seriousness. Yet it is easy to flout the difficulties met by the Academy in restricted space. One Leonardo da Vinci set down a true saying in the

proverb, "It is ill to praise and worse to blame the thing which you do not understand." The same astute gentleman remarked, also, that small rooms help the mind to concentrate itself.

The jury, by the way, concentrated attention on *The Opalescent River*, by Gardner Symons, by awarding it the Carnegie prize. Later a report was published that an anonymous donor had purchased the painting for the Metropolitan Museum. Mr. Symons is spoken of as a disciple of Mr. Redfield, and his indebtedness has been remarked. His evident pleasure in producing a thoughtful pattern while taking pains that his record be faithful suggests, however, more than a hint of Mr. Schofield as well. In any case he joins himself to those painters of landscape who study the forms of nature, and particularly of the earth itself, with that sort of seriousness which is always demanded of figure painters in portraying human form. This river is not simply water divided from the land, as

National Academy Exhibition

the book of Genesis has it. There is a fair suggestion here that the river has a bed. There is land below and the stage of the stream is only a matter of the draining of the watershed. In color the painting, possibly by some accident of hanging and neighborhood, appeared less satisfactory—no less well attempted but a trifle laborious.

Among other pictures that drew attention without waiting for the visitor to seek them out, Mr. Alexander's *Sunlight* held the place of honor in the center of the north wall of the Vanderbilt Gallery. The president of the Academy is never afraid of posing his subject. In this canvas he has apparently set out to enjoy himself with subtle tone and deft arrangement. Mr. Boldini, on the other hand, in another painting which insists on being seen, his *Portrait of Mrs. Clarence Mackay*, seems to be saying: "Now, just watch me! And, remember, I'll give a new five-dollar bill to any one else who can do the same trick in double the time." George Bellows is another who makes no secret of force, but his touch is not dextrously flippant, rather it is almost fanatically intense. In such a painting as his *Palisades* he slams on his color most indecorously with splendid effect. Noisy as the performance is, it is accomplished. He shoots with both barrels of his gun, but he bags his game. Here he paints so well an escape of steam into cold air as to tempt one to typify his work in the same terms.

THE twenty-fifth annual exhibition of the Architectural League of New York will open on January 30 in the Fine Arts Building, closing February 19. A special effort is being made to render it of particular interest since it marks the first quarter of a century of the league's exhibition work. An exhibit that will attract particular attention is the working drawings of Sir Edward Burne-Jones for mosaic decorations in the American Church of St. Paul at Rome, with autographic marginal notes.

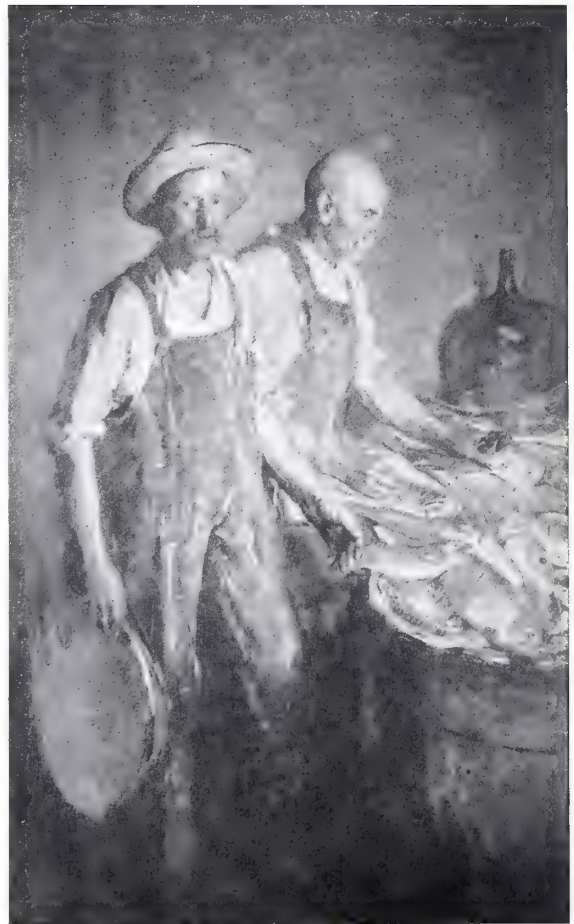
CH



Copyright, 1909, by H. M. Walcott

IN THE BLACKBERRY BUSH

BY H. M. WALCOTT



TWO FISHERMEN

BY CHARLES W. HAWTHORNE

In the Galleries

IN THE GALLERIES

AN EXHIBITION of twenty-five Italian, Flemish and German primitives was one of the features of the month at the Ehrich Galleries, Fifth Avenue and Fortieth Street. The art represented is marked by naive conception and well-developed technique. A *Madonna and Child with Donor*, by the master of *The Death of the Virgin*, and an *Annunciation* from the northern French school are here reproduced.

At the Knoedler Galleries, 355 Fifth Avenue, Aston Knight, the son of Ridway Knight, put on view a collection of landscapes wherein he shows a preference for the study of water in motion, and a number of notes of travel. François Flameng's portrait work was displayed in half a dozen canvases rather smartly turned off. Original colored drawings by John Leech evidenced the fine draughtsmanship of this cartoonist. The exhibition of the American Society of Miniature Painters continues until January 29.

At the Scott & Fowles Galleries, 590 Fifth Avenue, an exhibition of portrait busts by Courtenay Pollock, R.B.A., opens January 30. Mr. Pollock's work is the subject of an appreciation by P. G. Konody on another page. At this gallery there has been held an exhibition of recent portraits by Wilhelm Funk.

Etchings by "The Men of 1830" have been seen at the Keppel Galleries, 4 East Thirty-ninth Street. Corot, Rousseau, Jacque, Millet, Daubigny, La-



Courtesy of Ehrich Galleries

MADONNA AND CHILD
WITH DONOR (ABOUT 1525)

BY THE MASTER OF THE
DEATH OF THE VIRGIN

lanne, Huet, Appian and Ingres were represented. Nine etchings by Corot were shown, all that he published, and two signed lithographs.

At the Montross Galleries, 372 Fifth Avenue, was held an important exhibition of eleven landscapes by Willard L. Metcalf. One called *The Prelude* was purchased by the Worcester Art Museum. An exhibition of paintings by Eduard J. Steichen follows, closing January 29.

Paul Dougherty showed at the Macbeth Galleries, 450 Fifth Avenue, sixteen marines, painted on the southwest coast of England during the summer. The artist has passed the excitement which his forceful work aroused when first it came to notice some few years ago and has settled down to sturdy work, no less vigorous in attack but apparently saved from growing too mannered by the keen interest he maintains in observation.

Arthur Tooth & Son, 580 Fifth Avenue, have shown a collection of portrait drawings by Mr. Nicholson. There have also been on view paintings by Dutch and Barbizon masters.

Whistler's portrait of Sir Henry Irving as *Philip II of Spain* was on view for some time at the Blakes-



Courtesy of Ehrich Galleries

ANNUNCIATION
(ABOUT 1500)

SCHOOL OF MELCHIOR
BROEDERLAM

In the Galleries



Medici Print Flemish Plate VII

Published by Foster Bros.

THE CONCERT

BY TERBORCH

lee's Galleries, Thirty-fourth Street and Fifth Avenue.

Following the exhibition of thumb-nail sketches William H. Powell has shown at his galleries, 983 Sixth Avenue, a group of oil paintings by Miss Anna Fisher.

At the Folsom Galleries, 396 Fifth Avenue, a group of Persian miniatures has attracted attention. Some of the splendid illumination dates from the sixteenth and seventeenth centuries. Rakka ware of great variety was also exhibited, dating from the ninth century. Rhodian and Daghestan plates were of sixteenth-century origin.

George Inness, Jr., has shown an interesting array of landscapes and shore scenes at the Brandus Galleries, 712 Fifth Avenue. In the catalogue the introduction makes no bones about dragging in the illustrious father, but Mr. Inness has a gift of his own. At the same galleries were hung a group of portraits by Carroll Beckwith, including his *Mr. Isaacson*.

The Vose Galleries in Boston have shown an exhibition of fifty paintings by William M. Chase, including a number of his earliest works, several portraits, a group of his brilliant studies of still life and a notable group of his landscapes.

At the Oehme Galleries, 467 Fifth Avenue, Mrs.

Marie Stillman has shown a series of water-color drawings of English gardens.

At the Ederheimer Gallery, 4 West Fortieth Street, engravings have been on view by masters from the fifteenth to the early nineteenth century.

An exhibition of lithographs by Whistler at the Wunderlich Galleries, 220 Fifth Avenue, included studies of women, *Dancing Girl*, *The Draped Figure Seated*, *Model Draping*, *Girl Reading*, *The Winged Hat*, *La Jolie New Yorkaise*; studies of men, *John Grove*, the *Russian Schube* and *Count Robert de Montesquiou*; studies of the Thames and of London, *Old Battersea Bridge*, *The Thames*, *Chelsea Rags*, *Savoy Pigeons*, *The Fish Shop*, *The Smith's Yard*.

THE Medici Series of reproductions of colors after the old masters, published in this country by Foster Brothers, Boston, and in use at the Metropolitan Museum, the Museum of Fine Arts, Boston, and in other institutions, are worthy of attention whenever reproductions in color are in question.

The series as announced aims primarily at giving to subscribers at moderate cost a collection of perfect colored reproductions after the old Italian masters, by modern methods of photographic collotype (heliotipie, fototipia) in colors. The subjects will be chosen for their artistic value and beauty. Rare and valuable frescoes and paintings in danger of destruction will be particularly cared for. Paintings of other schools than the Italian will be reproduced but not in the annual Medici Series.

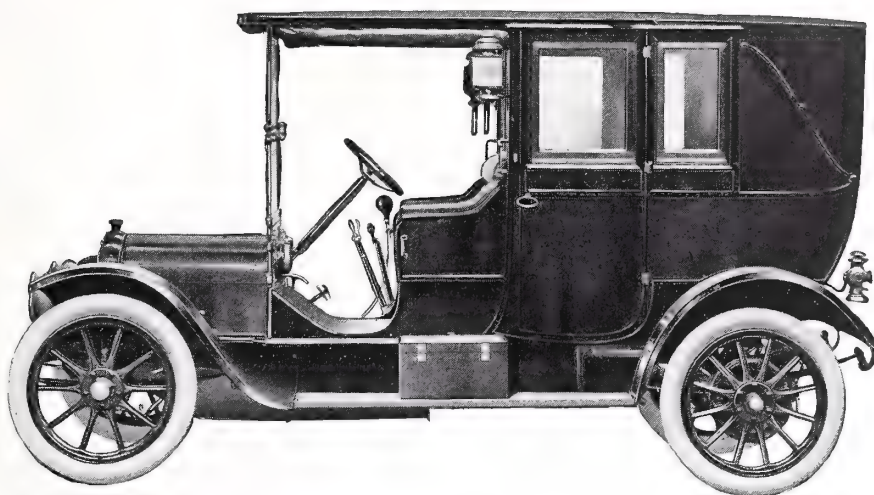
The Medici Prints are produced by a perfected method of photocollotype, without screen, and printed upon pure linen paper, without a chalk surface or other glazing, in permanent colors.

THE January issue of *Art and Progress*, the monthly periodical issued by the American Federation of Arts, contains articles by Elisabeth Luther Cary on Mr. Blashfield's decoration for the United States Court House at Cleveland, Ohio; by D. E. Roberts on the National Print Collection; by A. W. Frohne on The New Theater, and by John W. Beatty on International Exhibitions. Dr. Beatty believes that the international exhibitions at Pittsburgh, "by affording a means of international comparison, have excited a mighty influence. They have demonstrated to the most obtuse, directly and through many various avenues, that our American art is equal in quality and spirit to the very best modern art of the world, so that there now exists a greater demand for American works than at any previous time in the history of our country."

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Art Galleries

Information concerning paintings and other objects of art, or the galleries from which they may be purchased, cheerfully furnished by this department on request.

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C. MYLES COLLIER, PAINTER OF SEA AND SHIPS

THE Salmagundi Club of New York, which is to artists what the Lambs Club is to actors, took opportunity through its first exhibition of the season to honor the memory of one of its most popular members, the late Col. C. Myles Collier, by holding an exhibition of his available works.

He was a man of distinguished bearing—tall, gray, soldierly—and of equally distinguished courtesy. Self taught as an artist, he yet had had in his capacity as marine painter the best possible instructor, the sea itself. Before the Civil War he was an officer of the United States Navy, and occupied his spare time aboard ship and ashore in painting sea pictures. He was a Virginian, and when war came he resigned from the navy and became an officer in the



PAINTING BY THE LATE C. MYLES COLLIER

Confederate Army. Through the war he lost his fortune and, in consequence, accepted a business position in Memphis. Even in this inland city, however, his love of the sea, his knowledge and his memory of it asserted themselves and, as before, he devoted all his spare time to painting sea pictures.

Colonel Collier came to New York in 1883 and set up as an artist. Later he painted much in England and Holland. His pictures show his love of the water, of waves, ships and fishermen. Among all his works the landscape is but an occasional happening. The Dutch coast strongly appealed to him. In the great, clumsy, heavy boats he always discovered the quality of quaint picturesqueness. There was color to the sails and hulls and they seemed made to paint. Almost invariably, too—and this is one of the leading characteristics in his work—it was gray weather that impelled him to paint. A silvery gray, the tint almost of the opal, was the tone he liked to have at the end of his brush, and it gave a luminous quality to the picture.

For this quality is seen in such a work as *Gray Day*, with Dutch boats on the beach and figures scattered about, and though this is a water color it is not without some of the solid quality of an oil. In oil is his *Preparing for the Catch*. In this picture you see at once how close in touch he was with the toilers of the sea. One of his works is *A Breezy Day*, a scene in midchannel off the English coast. "Wet" water this, with the chop and turbulence of the lively estuary. The boats are making heavy weather. One must have been a sailor to have painted this picture, and, obviously, the artist knew well the conditions he represented. One of his more ambitious efforts is a large bit of open sea, with a breaking wave and a delicate sky of great subtlety. It is one of his happiest achievements. An early motive is *The Wreck*, an old, battered hull drifting in



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in advertising is not, primarily, to sell you furniture, but to inform you—and enable you to inform yourself—about furniture. Your purchase of

Mayhew Furniture

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The Mayhew case is rested, finally, not upon Mayhew salesmanship or upon Mayhew advertising, good as we want these to be—but upon *Mayhew Furniture*—the product of two generations of fidelity to definite ideals and specific standards in the design, manufacture and marketing of furniture.

See Mayhew Furniture at your Dealer's



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are not abstractions in the building of Mayhew furniture nor catchwords in Mayhew advertising.

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is built to meet the cultured needs of an ever increasing public which demands and is willing to pay for *furniture realities*.

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It is such a name that two generations of Mayhews have sought to deserve by the simple method of putting genuine worth into

Mayhew Furniture

The name adds nothing to the furniture except convenience of identification, but the character of the furniture has made the name worth looking for.

See Mayhew Furniture at your Dealer's



This Mark Identifies Mayhew Furniture

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midocean. It presents a weird scene of desolation, sympathetically carried out. A very recent work, a large water color, *Golden Glow*, is highly dexterous in the manipulation of the medium and of a rather rich color scheme of yellows. A most effective picture! One of his water colors won a medal at the Charleston Exposition.

Colonel Collier, though traveled, found material, and plenty of it, near home. He may almost be said to have been the official painter of the Brooklyn water front. He knew his Newtown Creek, his Gowanus and Erie Basin better than most men, and often he wandered over these localities. Did some quaint old craft tie up there, Collier would sketch her, and many were the groups of canal boats he noted in his sketch book. He was a welcome visitor among the old salts along the bay. He knew, too, the old fishing town of Gloucester, with its trig schooners and sloops, trim as yachts and as speedy, and there he painted the mackerelmen, codfishers and lobstermen. Always, as from his youth, he loved his art. It was his eternal joy to paint, and when the light had waned he went to the Salmagundi, where he found kindred spirits to join him in the exchange of ideas on art. He took the liveliest interest in the many exhibitions of that group of painters, in one of the few



PAINTING BY THE LATE C. MYLES COLLIER

places in this city absolutely given over to the craftsman. In the Salmagundi's thumb-box displays, its sketch shows, its water-color and oil collections, he was immensely entertained. Always he looked for new developments, for hints, for any help that would turn his thoughts into new fields of artistic endeavor. With most serious application to his easel he still had the enthusiasm of a boy.

It is eminently fitting that this memorial exhibition should be held at the club which is so full of memories of him, which held him in so many of his quiet hours and where he obtained and gave out inspiration. It meant more to him than to most men of his age. For here among the younger men, breathing enthusiasm, hope and joy of mere existence, he, in the Indian summer of his life, still seemed to share with them something of the optimism of their youth, an optimism of which, perhaps, his own had not partaken. He was glad with them, he envied no man his success, but, on the contrary, his voice was the first to congratulate any one on a worthy achievement. It was quite impossible to think of him as a war veteran, for, as his hair grew whiter, his heart seemed to grow younger.

Charles Frederick Naegele knew Colonel Collier intimately. In 1873, when Colonel Collier was working for a business house in Memphis, Mr. Naegele was a sign painter there. As always, Colonel Collier was de-



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voting his spare time to painting. His way to his office lay past the sign painter's shop, and if young Naegele chanced to be working outside, Colonel Collier, with his fine courtesy, would stop and exchange a few words with him. One day the sign painter received an order that was to show a raised curtain at a window and, through the window, an outdoor scene. How to paint that scene puzzled him. So, waiting until Collier was passing by, he asked him for advice, and as the Colonel liked nothing so much as helping others, he stepped into the shop and himself painted the outdoor scene for the sign, which, needless to say, was a great success.

"His intense love for ships and for the ocean and his experience in the Navy fitted him well to become a marine painter," said Mr. Naegele, in speaking of his friend. "Even in a catboat, when he had sheet and tiller in his hand, it was delightful to note the satisfaction on his face. Some people are awed by the powerful and tragic aspects of the ocean. Colonel Collier was not. He loved it under all circumstances. As to his pictures, their characteristic was not so much color as refined quality of color, a refined feeling for it. His interest in others was one of his many lovable traits. He was happy when some one else



PAINTING BY THE LATE C. MYLES COLLIER

produced something good. He filled his place perfectly during his lifetime. We shall all miss him."

W. Granville Smith was another among Colonel Collier's intimate friends. "I loved the man," said Mr. Smith, "for his personality. He was enthusiastic about art, yet always modest and retiring about his own work. Yet how charming his work was. He did not depict the sea in its robust mood, but on the poetic side. That is the way he strove to interpret it. He was a thorough student of every subject he painted and he had an exquisite sense of color.

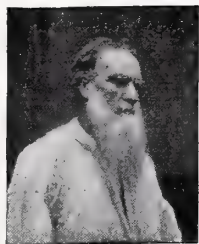
"Above all, however, he was a most lovable man. Every one always was glad to see him. To me his friendship will remain a most cherished memory."

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Oliver Dennett Grover, at present in Italy, and his picture, *The Riva*, were honored by the jury, which not only authorized its purchase for \$500 by the Municipal Art League, but awarded it the Young Fort-nightly Club \$100 prize.

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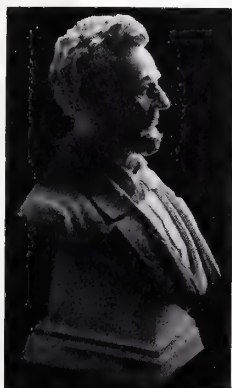
view of local conditions, but the spread of the 'new idea' in municipal administration cannot be ignored by any city which is struggling to relieve itself of the incubus of inefficient and wasteful administration. Details in the application of this new idea vary under different local conditions, but three fundamental principles are recognized in each instance and are essential in what is so commonly known as the commission plan of government.

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HOUSE OF RICHARD I. NEITHERCUT
BRIDGEPORT, CONN.
JOSEPH W. NORTHPROP, ARCHITECT

of the house is of light gray cement, of slightly roughish texture. The roof is red.

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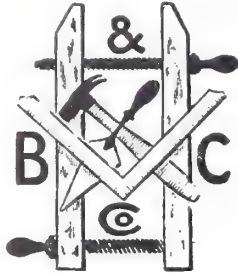
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The Maryland Institute, of Baltimore, Md., is making arrangements for an exhibition in April of works by American artists.

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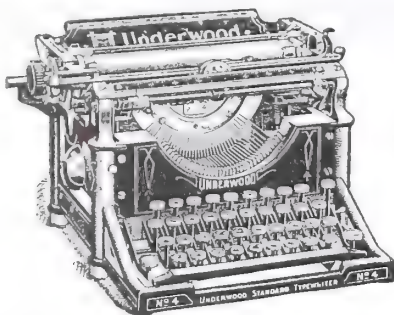
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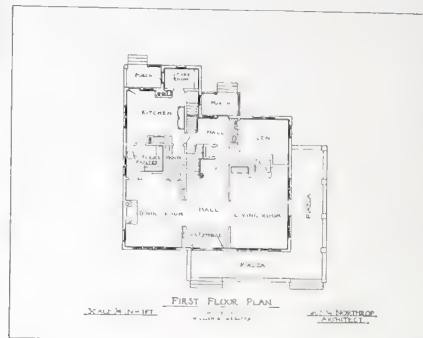
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HAMLIN'S HISTORY OF ARCHITECTURE

LONGMANS, GREEN & Co. have issued the eighth edition of the well-approved college text book, “A History of Architecture,” by A. D. F. Hamlin, A.M., professor of the history of architecture in Columbia University. The architectural develop-



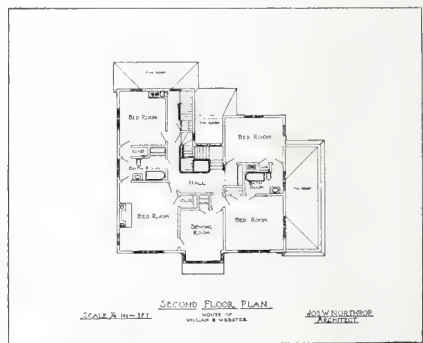
FIRST FLOOR PLAN, HOUSE OF WILLIAM R. WEBSTER, BRIDGEPORT, CONN.
JOSEPH W. NORTHPROP, ARCHITECT

ments of the last fourteen years, the notable advances in the archeology of the art and the growth of its literature have given the author an opportunity to make a careful revision of the text and to add such new matter as was necessary to bring the discussion up to date. The bibliographies have been revised and the lists of monuments corrected.

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brocade from the dead past—evokes from out the ghostly years, as though to the whispering flutter of scented fans, the stately etiquette of the eighteenth century, with more than a hint of the powder puff and rouge pot and patches that were a part of the elaborate battery of the hooped beauties who, stepping from the sedan chair, peacock and strutted it as though they walked to gavotte and minuet down the dandified years of the seventeen hundreds. Indeed, pastel, if we must write its biography, moved with a cane, bewigged, belaced, snuff box in hand, cocked hat under arm, toes well pointed. Of a truth, pastel came to its chiefest glory in the days of Louis Quinze. This dainty colored chalk it was that gave to France her great portrait painter, the vigorous forthright Maurice Quentin de La Tour, who, ridding it of the mere prettiness that threatened it, uttered through its exquisite color gamut a large and forceful art in an age when blunt and frank character drawing was scarce in the mode, and raised it to power undreamed of.

A LOAN EXHIBITION OF PORTRAITS BY CALIFORNIA PORTRAIT PAINTERS

THERE was held recently in the Blanchard Art Gallery, in Los Angeles, Cal., a representative exhibition of portraits by California portrait painters. Twenty-one paintings in all were exhibited, including work by the following artists: John W. Clawson, Lillian Drain, Joseph Greenbaum, Helina Heynsen Jahn, Marie Johnson, Jean Mannheim, Antonia Melville, John H. Rich and Theodore Wores. Some of the subjects of the portraits were: Henry E. Huntington, Homer Laughlin, Mrs. Samuel H. Haskins, Mrs. Morris Albee, Major John H. Norton and Bishop Johnson.

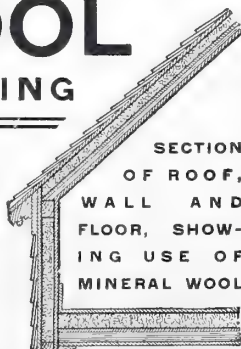
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Various sketching grounds in Europe and the British Isles are described and illustrated by well-known artists, among them John Lavery, Wilfrid Ball, E. W. Charlton, Thomas Scott. Mr. Joseph Pennell contributes an article on New York, illustrated by eleven drawings, six of them full-page reproductions. "New York from the harbor," says Mr. Pennell, "rises a vision, a mirage of the lower bay, the color by day more shimmering than Venice, by night more magical than London."

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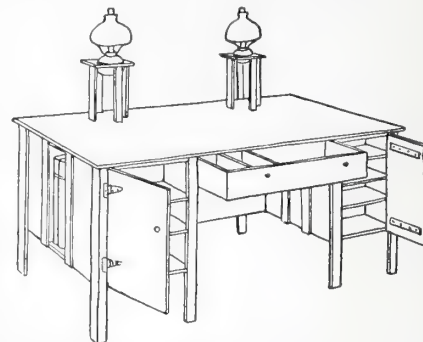
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BOX FURNITURE—SIMPLE AND COMPLICATED

THE old adage that "necessity is the mother of invention" found striking exposition during the two summers spent by Miss Louise Brigham, author of "Box Furniture" (Century Company), on the island of Spitzbergen. On this island no lumber was available beyond the "polar willow," a tree which grows only two inches in height. It is not strange, therefore, that an inventive mind turned to the possibilities of box furniture. In her profusely illustrated little volume Miss Brigham describes how to make all varieties of box furniture,



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BOX FURNITURE COMBINATION DESK,
READING TABLE AND BOOK CASE

from a simple umbrella stand to a side-board and a double wardrobe. She gives decorative schemes for every room in the house, describing the kind of furniture most likely to be needed and giving an indication of the color scheme, with suggestions as to how it may be carried out so as to produce a harmonious whole. Here is her account of how to make a box scrap basket:

REQUIREMENTS

Body—1 stuffed-olive box (about 10½ inches deep, 7½ inches square). Corner trim—four strips ½ inch thick, 1 inch wide and length equal to height of the box. False bottom—one piece ½ inch thick, 4 inches greater square than the box.

CONSTRUCTION

Remove the cover or top end from box. Make the length of corner trim equal to height of the box. Turn the box bottom up and place the false bottom, or base, upon it, allowing the bottom to project two inches all around, and secure it by nailing through it and into the edges of the four sides. If the sides are too thin to receive the nails, nail through the real bottom and clinch the nails on the inside. Set the heads of the nails well in, so they will be at least even with the bottom of the face. Invert the box, placing it upon its new base. Measure and cut each corner trim the exact height of each corner. Nail a corner trim to each corner and clinch the nails on the inside if they project. Sandpaper and fill.

Of the educational value of box furniture Miss Brigham says:

"In the teaching of manual training the carefully prepared material given to the children often has a tendency to make them rely too much on externals. If the pupils could be encouraged to supplement their school work with materials found in the home they would find near at hand a practical opportunity for creative activity and the working out of educational principles."

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Here is a theory which the more it is heeded, the more it is spurned—advice.—Leonardo da Vinci.

THE USES OF THE BEAUTIFUL

USE and beauty have too commonly been regarded as necessarily separate attributes! Things of utility must be commonplace, and it is immaterial if the commonplace be ugly; its very ugliness makes us appreciate all the more the beauty of things rare, kept precious and apart—that is the view the multitude has been led to take, and from which even many artists are not exempt.

It was an old-fashioned custom to isolate all the nice things of the household in the "best room," which was too precious to live in; but the modern practice is to make the whole house as beautiful as possible.

A forced familiarity with ugliness dulls the taste for beauty. So, unless the eyes



DINING ROOM IN FUMED OAK

are wonted to the beautiful by seeing it on every side, resident in the common things, beauty at its best cannot be given to the things set apart to wear it as a garment of state, as in statues, monuments and public buildings.—*The La Salle and Peru (Ill.) Post.*

CIVIC ASSOCIATION IS AN INSPIRATION

ONE of the best evidences of the value of the American Civic Association as an aid in local improvement is contained in the scores of letters received. Among the recent letters was this one, from A. W. F. Lee, city forester of Cordell, Okla.:

"*American Civic Association:*

"Your circular has interested me very much, and I would be glad to have further information. We live in western Oklahoma, and ours is a new country, Cordell being only ten years old. In a country where there is nothing but a bald prairie on which to build a town there is need of civic improvement.

"I have interested myself in civic improvement for four years, and for three years the merchants of the town have been induced to offer prizes for the best collection of flowers grown, the prettiest lawns and the neatest premises. I had an ordinance passed requiring the planting of trees on the streets, and I planted ten thousand and have them growing. We planted two thousand more this year. The council is considering a plan for the parking of certain streets, and, in addition, I took subscriptions for several temporary parks on vacant lots.

"We have no civic organization here as yet. I would be glad to have any suggestions you can give."



¶ An object of art is immeasurably more precious when its owner knows there is no other just like it, that the particular artistic conception expressed there will never again be found quite the same.

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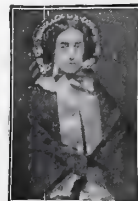
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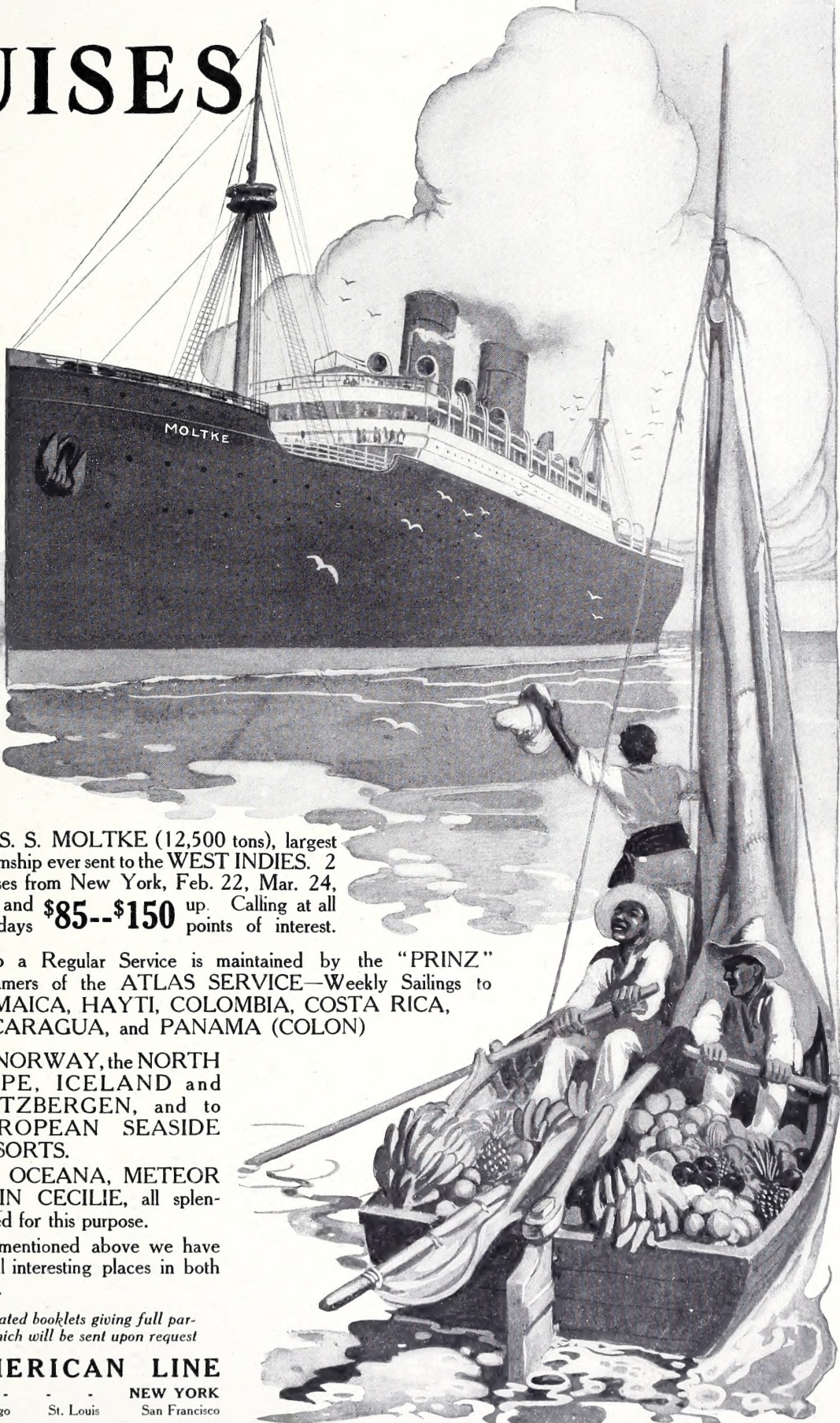
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